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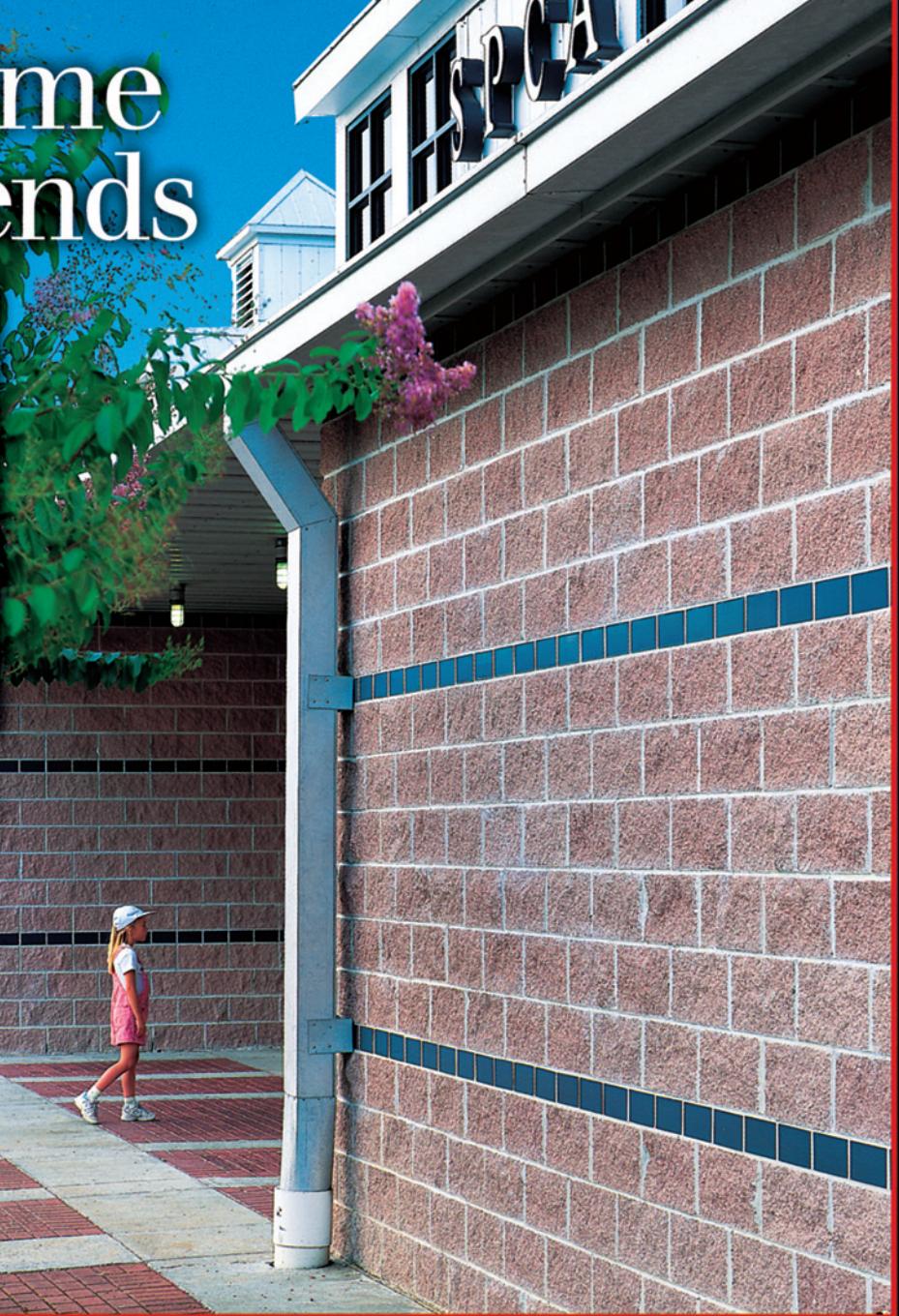
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for upcoming issues of *Texas Architect*.

January/February 2002—"Educational Design"
(deadline: September 14)

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GOOD PHOTOGRAPHY HELPS ARCHITECTS WIN design competitions, and extraordinary photography can sway awards jurors to choose a mediocre project over a superior but poorly photographed project. That is the unfortunate reality of awards programs such as ours, competitions which require a jury to base its decisions almost solely on images of projects rather than visits to the sites.

The photograph, of course, is not the project. (As my predecessor, Larry Paul Fuller, has reminded me: *TA* doesn't publish buildings; we publish pictures of buildings.) Semiotics aside, a two-dimensional photograph cannot accurately describe a three-dimensional building. Yet, our modern world inundates us with images – in print, on television, on the Web – that represent the genuine article, and trying to keep separate what is actual from what is virtual becomes increasingly perplexing. Architectural photography is not inherently misleading, despite the growing use of Photoshop for easy digital manipulation, and it is irrefutably critical to how the public perceives the craft of architecture.

Robert Campbell, FAIA, one of this year's design awards jurors, wrote in a recent issue of *Preservation* magazine about black and white photography's crucial role in the American public's perception, and eventual acceptance, of early modernism. Campbell, whose architectural criticism helped him win a Pulitzer Prize in 1996, opined in *Preservation* that the classic photographs of modernist buildings – the photographs, not the buildings – became icons which even today exist in the public's collective consciousness. Those crisp images skillfully composed by the masters of the medium (Ezra Stoller, and Julius Shulman, and Ken Hedrich, to name a few) communicated to the masses the message that architecture was an art form that transcended the mere construction of a building.

While in town for the design awards, Campbell spoke with Craig Blackmon, an architectural photographer in Dallas whose work frequently appears in our pages, and myself about the power of photography. With his *Preservation* article serving as our point of departure, Campbell summarized his findings: "I believe that the rise of architectural photography, which began about 1930, led architects to begin to think of their buildings, more than they had in the past, as

isolated art objects, like sculptures, because the photographs present them that way."

Enabled by adept photographers, architecture's elevation (if only in the minds of its practitioners) to art status coincided with technological advances in the publishing industry which allowed high-quality reproductions of those soon-to-be iconic images to be disseminated via popular magazines to the nation and the world. Today there are more channels for broadcasting even higher-quality architectural imagery, a global-village situation which Campbell said causes him to ponder whether it's the building or the photograph that is more significant. "It really is possible to think of the building as only a means to an end product of the photograph because the photograph goes into this media world that we all live in and circumnavigates the globe and every young architect in China or Japan or South Africa sees the great images of famous buildings."

Contrary to how one imagines a building vis-à-vis a photograph, Campbell said that standing before the real McCoy can be anticlimactic. "Often when you do go to see a building that has been an iconic object in photographs, you're amazed to see that it's just another blob among other little blobs and it doesn't have that kind of presence at all." The problem is context, which to Campbell is a defining property of the medium: "Photography is the removal of context. That's what photography is. And so when you put a frame around something and abolish all the context around it, you have an entirely different animal."

So, confronted with all these images of out-of-context buildings, what's a design awards juror to do? Campbell, for one, while questioning the professional relevance of such competitions ("I don't think dentists give themselves a lot of awards . . ."), concedes that he struggles to assess each project independently of how it is presented.

"As far as photography goes, anyone who has been an experienced juror – and I've done probably 30 of these awards programs over the years – tries very, very hard to look through the presentation to the buildings and not to be snowed by lovely photographs or lovely drawings," Campbell said, but in acknowledging the indisputable power of the image, then added, "Nevertheless, of course, one does get seduced by photography."

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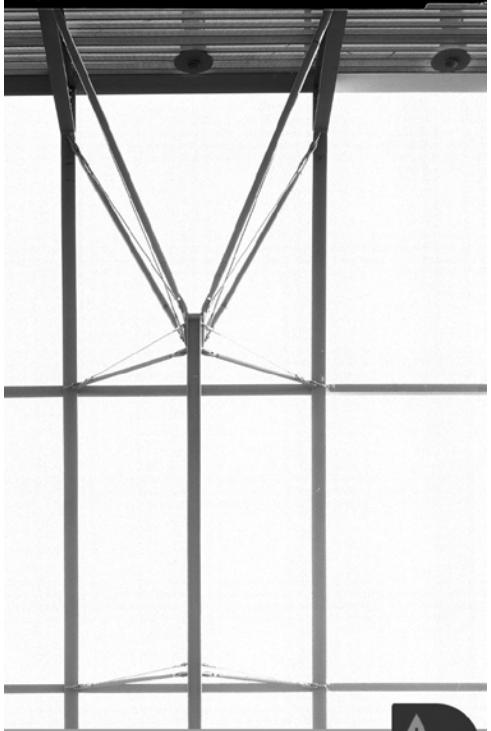
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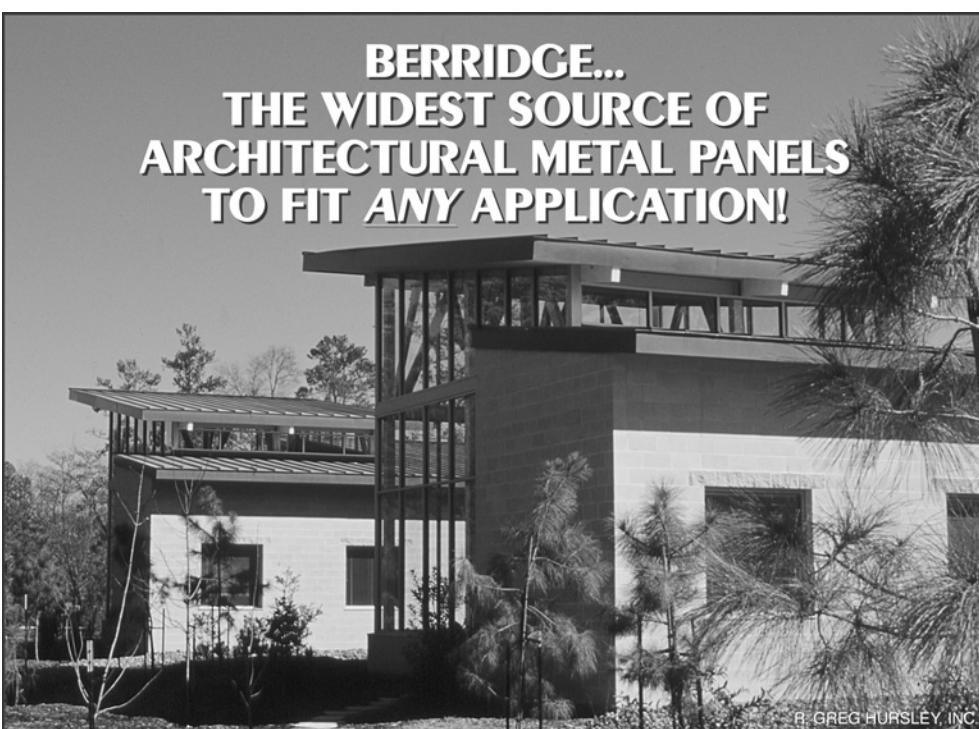


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In Defense of ACES Critique

We are writing in response to the letter (see *TA* 7/8 2001) Professor Benjamin Kuipers wrote regarding our article, "High Tech Unrevealed" (*TA* 1/2 2001), and very much appreciate the opportunity to continue the dialogue.

It was a great pleasure to read a client's moving defense of his building (the ACES building at The University of Texas at Austin). Indeed there are far too few administrators who would take the time to defend their building, much less recognize the manner in which it shapes the day-to-day lives of its faculty, students, and staff. However, Professor Kuipers' letter is defensive without being careful. A more accurate read of the article reveals many places where we generously compliment the architect and the building (in fact, 11 times over the course of a relatively brief review). In particular, we stated that the ACES building is "a sturdy, decorous, and thoughtful addition to the campus," a "considerate and civil resident," a "cutting-edge building designed in a short period of time," and a "sophisticated design effort that responds directly to contemporary building practices." Similarly, we stated that "these

are good architects who have done a good building," and that "by all accounts the architects did an admirable job fulfilling the technical objectives" of a complicated program.

Indeed, our article was neither a critique of the building nor a critique of the architects, who performed admirably under tough circumstances. Our position was a critique of the 'presence' of the master plan—not its fact nor its logic, but its presence as an instrument of ideology within contemporary culture. To reiterate, because these are good architects who produced a good building, it is "all the more reason to ask substantive questions about the nature of the relationship between building practice and architectural propriety."

The University Master Plan is a thoughtful document that carries with it ideological weight. Quite independent of formal issues, this ideology distorts the process of the production of architecture towards certain superficial (having to do with the surface of buildings) characteristics. This distortion affects how the architect works through the design and documentation process and may

be characterized more accurately as *culturally consequential* rather than only technical and/or aesthetic. It is within the precincts of our discipline to be 'critical' of these effects. In this instance we are using the term 'critical' in a manner more akin to critical theory (as developed by the Frankfurt School), and not as an end in itself. Within the humanities such critical thinking is both evaluative and operational. We felt that in their earlier schemes Susman Tisdale Gayle (STG) displayed just such

"ACES" continued on page 84

CORRECTIONS We incorrectly identified the photographer for the image of PANJA World Headquarters on the Table of Contents in the last issue. Craig Blackmon photographed the project. *Texas Architect* regrets the error.

Due to an editing error, STG was mistakenly called STG Partners in a Letter to the Editor in our last issue. STG of Austin was formerly Susman Tisdale Gayle.

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More than 25 feet of floodwater draining from Houston neighborhoods inundated the city's highways. Photo by Filo-Houston.

Houston Slowly Recovers From Allison

HOUSTON Five days in early June will long remain in Houston's collective memory as the week when tropical storm Allison lingered over the area, causing more damage than any recent hurricane. Leaving behind 22 dead and an estimated \$5 billion in damage, the storm proceeded north, then east through the Midwest, causing death and destruction all the way to the Atlantic coast. The last "storm of the century," the 1900 hurricane that devastated Galveston, followed a similar route, leveling barns and courthouse towers through Central Texas, flooding the midwestern states, and sinking ships off the Eastern seaboard.

The statistics left in Allison's wake are staggering. Central Houston received more than 20 inches of rain in the five-day period and some neighborhoods, particularly in the northeast, were deluged with more than three feet of rain. By dawn on June 8, Buffalo Bayou crested at 41 feet, one foot above the 100-year flood level. That was modest compared with White Oak Bayou, which crested 16 feet above the 100-year level, Hall's Bayou at 13 feet above, and Green's Bayou at 16 feet above. About 45,000 homes were damaged, over 20,000 people evacuated from high-water areas, and unknown thousands of cars inundated, many now flooding the

used-car market. Federal and state agencies have provided \$500 million in disaster assistance and Harris County mosquito control has spent nearly \$1 million in attempts to control the post-flood outbreak. The City of Houston, using additional subcontractors, has removed 500,000 cubic yards (that's 13.5 million cubic feet) of flood-related debris, a volume equal to 13 years of normal garbage output. The city's hospitals, mostly in Texas Medical Center, sustained \$2 billion in damage, including soaked medical records, years of research materials lost, and waterlogged facilities that leaves the city with only one trauma-care center and resulting in greatly diminished patient services.

As of early August, two months after Allison's hesitant departure, recovery was still slow in many areas. Hundreds of residents unable to return to flood damaged homes continued to live in temporary quarters provided by government relief agencies. The Texas Medical Center was still operating at a fraction of its normal capacity and large yellow ventilation ducts protruded from many downtown high-rises like giant IV tubes. News stories of flood victims being further victimized by fraud, from overpriced towing services to price gouging by remodeling contractors, still make headlines. And then there are the mosquitoes.

GERALD MOORHEAD, FAIA



New Amon Carter Museum Opens

F O R T W O R T H This city's much-vaunted cultural district reaches an architectural and historical milestone this fall, as the Amon Carter Museum celebrates its 40-year anniversary by opening its new addition to the public on October 21. The \$39 million, 90,000-square-foot addition was designed by Philip Johnson/Alan Ritchie Architects, Inc. The reconfiguration of interior spaces required the demolition of two previous additions (by Joseph Pelich in 1964 and by Johnson in 1977). The new three-story triangular addition, darkly somber in its cladding of brown Narjan granite, abuts Johnson's original 1961 memorial art gallery and its pale, shellstone-clad portico poised on tapered columns. Rather than upstage his prior 40-year foray into classically inspired historicism, the restrained Johnson/Ritchie addition serves as a bookend to Johnson's peripatetic career with a nod to his modernist roots in the rigor of its minimalist, Late Modern style. A new public entrance on Lancaster Avenue leads to a 55-foot-high atrium space lit with reflected daylight entering a vaulted lantern. The atrium's cantilevered staircase evokes Johnson's museum designs of the 1960s, and its shellstone-clad interior further references the earlier building. The addition provides what the museum needed most—nearly 20,000 square feet of spacious new

galleries that triples the display space available for its permanent collection of American art. The museum addition also has substantially expanded work areas and storage spaces that are enviable in their functionality and coordination.

Next year a new museum will join the group of four museums already established in the cultural district. The National Cowgirl Museum and Hall of Fame will open its \$21 million facility, designed by David M. Schwarz, in June 2002. The 33,000-square-foot facility will be part of a Western Heritage compound located near the Will Rogers Memorial Complex. (Also planned for the future is a new western wing for the Fort Worth Museum of Science and History, and yet another museum—a new building for the Texas Cattle Raisers Museum.)

For architects, the most eagerly anticipated event may well be the October 2002 opening of the dramatic, new Modern Art Museum of Fort Worth, designed by Tadao Ando. Its bold design features a stunning composition of cast concrete roofs cantilevered over a double enclosure of concrete and glass walls, seamlessly integrated with reflecting pools and park space. Fort Worth missed out on the architectural upheavals and innovations of the twentieth century's closing decades, but with this spectacular building the city at last will be ushered into the twenty-first century.

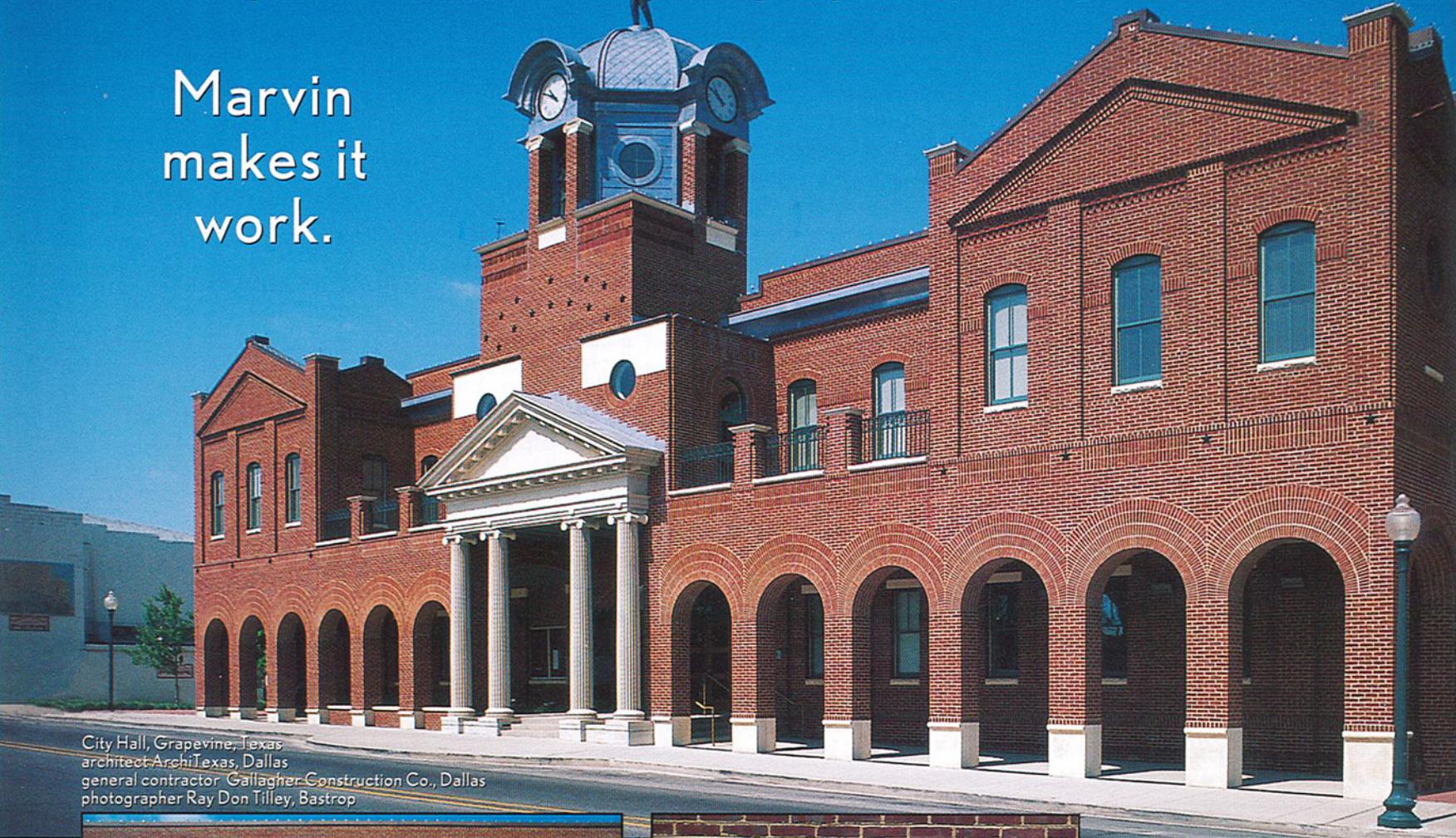
BARBARA KOERBLE

A model of the new Amon Carter Museum in Fort Worth.
Photo courtesy Amon Carter Museum, Fort Worth.



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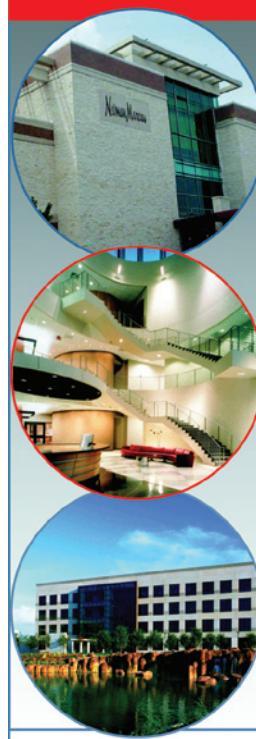
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TSA 2001 Honor Awards Winners

STATEWIDE In recognition of their outstanding contributions to the state's built environment, the Texas Society of Architects will bestow its 2001 Honor Awards on 12 individuals and seven organizations during TSA's 62nd Annual Convention scheduled Nov. 1-3 in Dallas. In addition, TSA named Ray Bailey and Associates in Houston as the 2001 Architectural Firm of the Year.

The winner of TSA's highest honor, the Llewelyn W. Pitts Award, will be announced during the convention's awards ceremony. The Pitts Award is presented to a TSA member for a lifetime of achievement in the profession of architecture and in the community.

Honorary memberships will be presented to Robert Cadwallader, (1) a San Antonio civic leader and architecture advocate; Richard Hyslin, (2) an artist and professor of art at the University of Texas – Pan American in Edinburg; G. Charles Naeve, PE, (3) principal of Architectural Engineers Collaborative, PLLC, in Austin; Carmen Perez Garcia, (4) executive director of the AIA's Lower Rio Grande Valley chapter since 1994; Deedie Rose, (5) of Dallas, a civic leader, arts philanthropist, and advocate for architecture; Ed Wulfe, (6) a Houston commercial/real estate developer and current chairman of the Mayor's Main Street Coalition.

Being named the Architectural Firm of the Year caps Ray Bailey and Associates' first quarter-century of service in architecture, planning, and interior design. The firm's principals are Ray Bailey, FAIA, John Focke, FAIA, and Ray Leiker.

Citations of Honor will be presented to BRIT (Botanical Research Institute of Texas) of Fort Worth for promoting the preservation of the natural environment of Texas and the world; The Dallas Architecture Forum for sponsoring an annual lecture series featuring prominent architects that raises public awareness of design and the built environment; DART (Dallas Area Rapid Transit) for developing architecturally significant train stations that complement its light-rail system and surrounding communities; the Foundation for

Women's Resources in Dallas for leadership in transforming an historic Texas Centennial exhibit hall at Fair Park into The Women's Museum: An Institute for the Future; the Lubbock Habitat for Humanity Chapter for building and rehabilitating houses in partnership with selected low-income families; Monticello Park Historic District of San Antonio for preserving the architectural treasures within its 20-block suburban neighborhood; and Post Properties Inc., an Austin-based apartment developer that is building high-quality, high-density, live/work/walk neighborhoods in urban markets nationwide.

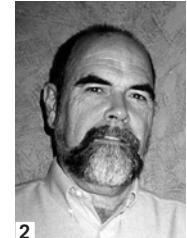
Citations of Honor/Artisan Awards will recognize Michael Reznikoff (7) of Fort Worth for his contributions to architecture as a fabricator of fine cabinetry, millwork, and furniture; and Roland Rodriguez (8) of San Antonio, a graphic designer, writer, and artist whose work includes the *River Corridor Mural* at Alamo Plaza.

Three other annual TSA awards will be presented during the annual convention. The John G. Flowers Award, which recognizes excellence in the promotion of architecture through the media, will go to Lewis Fisher (9) of San Antonio, a newspaperman and author of several books on the history and modern development of San Antonio; and Lauraine Miller (10) of Corpus Christi, an award-winning print journalist and producer/editor of the TSA-sponsored radio series *The Shape of Texas*. The Edward J. Romieniec, FAIA, Award, honoring distinguished achievement in architectural education, will go to Eugene George, Jr., AIA, (11) of San Antonio, who has influenced hundreds of architecture students over a teaching career spanning more than 50 years. The William W. Caudill, FAIA, Award for Young Professional Achievement, given in recognition of leadership shown in the recipient's early years of AIA membership, will go to Michael Imber (12) of San Antonio. Involved with several local and state-level architectural programs, Imber also chaired the annual AIA San Antonio Homes Tour which has become one of the city's most popular events. He is principal of Michael G. Imber Architect.

STEPHEN SHARPE



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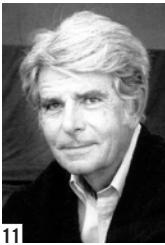
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NCARB's *Sustainable Design* Defines New Process

With *Sustainable Design*, NCARB accepted the challenge of defining the latest buzzword in architecture. The latest addition to their Professional Development Program's monograph series comes in a letter-size format and punched holes so that it can be inserted into a three-ring binder making it convenient to access with other reference material. As a primer to sustainable design it is very informative as it is full of graphs, spreadsheets, and case studies that categorize the expansive parameters of the relatively new and increasingly requested process. Unlike two other inescapable aspects of practice – asbestos and the Americans with Disabilities Act – sustainable design is a "catch all" term, denoting an discipline now in its infancy and a process that is just beginning to be quantified. It includes familiar conservation practices like designing efficient layout of spaces and providing energy and resource efficient equipment, but other basic strategies are untried concepts for most of us—like designing for future reuse by fastening materials mechanically and planting trees to replace the ones used in the project.

What distinguishes *Sustainable Design* from other professional practice resource books is that it goes beyond being just a "how to" technical manual. The first of three main sections describes the global benefits of such far-reaching design thinking in an effort to get architects to impress upon their clients the importance of designing "sustainable" buildings. On a moral high ground, it reminds us that some of the earth's resources are finite and that the construction and operation of buildings account for 40 percent of the world's energy consumption and that we as architects can

do something about it if we commit ourselves to it. The second main section describes the energy, site, air, water, and material elements of sustainable design and reviews their basic six "R" strategies: respect, receive, reduce, reuse and recycle, and restore. This thorough and multi-faceted review is followed by a case study for each of the five elements to show how each influences a project. The final main section describes the implementation of the principles of sustainable design by linearly presenting its role in the traditional delivery of architectural services.

A short-term incentive to read the book includes successfully completing the accompanying quiz that will count as 10 hours of the AIA's Continuing Education, Health Safety Welfare (HSW) Learning Units (LUs). The long-term incentive of understanding this specialty is the residual benefit that its professional implementation is only going to increase. The City of Austin as a precursor has begun to require architects that work on its government-funded buildings to have sustainable expertise and expects them to meet their goal of achieving a LEED (Leadership in Energy Efficient Design) "silver" designation. LEED is a rating system administered by the U.S. Green Building Council (www.usgbc.org) to encourage energy-efficient building design by establishing sustainability standards. The prevailing notion is that other governmental and private globally-committed clients are not far behind. Regardless whether the demand for sustainable design is initiated by the client, the architect, or both, the necessity of becoming knowledgeable about this design process is at hand as it slowly becomes accepted as part of standard architectural practice.

LARRY CONNOLLY

Of Note: Sustainability Expo

FREDERICKSBURG The second annual Texas Renewable Energy Roundup, the state's largest energy/sustainability/environmental exposition, is scheduled Sept. 28-30 downtown at Market Square. Sponsored by the Texas Solar Energy Society and the Texas Renewable Energy Industries Association, the event will feature commercial exhibits, demonstrations, and workshops on strawbale manufacturing, rainwater collection, and other sustainability processes. For more information, visit renewableenergyroundup.com.

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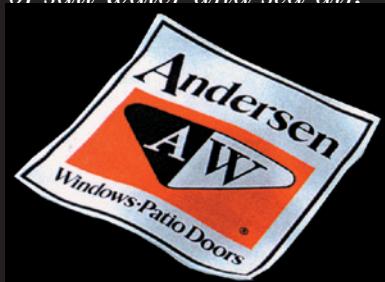
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C A L E N D A R

Dallas Architecture Forum

David Dillon, architecture critic for the *Dallas Morning News* and a *TA* contributing editor, opens the sixth season of public lectures sponsored by the Dallas Architectural Forum. The event is scheduled for 6 p.m. at the Angelika Theater, 5321 E. Mockingbird Lane, at Mockingbird Station. For more information, call (214) 740-0644. SEPTEMBER 25

AIA Austin Homes Tour

The annual AIA chapter tour of residences takes visitors through houses designed by many of the city's most accomplished residential architects. In all, 13 houses will be open for self-guided tours from noon to 6 p.m. Visit aiaaustin.org or call (512) 452-4332 for more information. OCTOBER 13-14

Gardens Symposium at Prairie View A&M

A one-day symposium, *Vanishing Borders—Gardens: Common Ground for International Understanding*, is scheduled from 8:30 a.m. to 6 p.m. at Prairie View Texas A&M University. Sponsored by the Peckerwood Garden Foundation, of Hempstead, Texas, the event will feature Carlos Jimenez, architecture designer based in Houston; Diana Kennedy, author of several books on Mexican cooking; Alma Guillermoprieto, staff writer for *The New Yorker*; and Alejandro de Avila, director of the Jardin Etnobotanico in Oaxaca. Call (845) 265-2029 or e-mail info@gardenconservancy.org. OCTOBER 20

CANSTRUCTION in Fort Worth

Fort Worth's third annual CANSTRUCTION, in which architects and engineers compete to build the most imaginative structure from cans and packages of food, will benefit the Tarrant County Food Bank. The event is sponsored by AIA Fort Worth and the local chapter of the Society of Design Administrators. For more information, e-mail aiafw@aiafortworth.org or call (817) 927-2411. OCTOBER 21

Austin Artisans Studios Tour

Members of the Architectural Artisans Collaborative will open their studios for a day of public tours and hands-on demonstrations from 10 a.m. to 6 p.m. The self-guided tour takes visitors to see master artisans who work in stone, glass, metal, and other media to craft fine architectural elements. Admission is \$5 and will benefit Hands of Housing in Austin. Visit architecturalartisans.com or call (512) 473-8957 for more information. OCTOBER 27

Future of Central Texas Depends on Health of Edwards Aquifer

Karst and recharge zones are geographic keys to sustaining water resources in region

THE CENTRAL TEXAS CORRIDOR STRETCHING from Austin to San Antonio is where many of the state's oldest settlements grew into cities. Culturally diverse, they share a common geographic ancestry: all were located around significant springs and rivers.

Population in the corridor has continued to grow, causing an unforeseen detrimental regional impact. Growth has begun to degrade one of the most significant water resources in the southwestern United States—the Edwards Trinity Aquifer.

The aquifer began forming during the Cretaceous Period when shallow seas covered much of present-day Texas. As creatures living in the warm waters died, they settled as sediments which accumulated and eventually formed the various limestones of Central and South Texas. Over the eons, water carved rivers and streams through the limestone. Water mixed with carbon dioxide from decaying organic matter which dissolved the faults to create voids and pores within the limestone, which eventually became the Edwards Aquifer.

The aquifer and the associated limestones of the Edwards Plateau are a landform commonly called *karst*, which refers to an area of sedimentary rock, typically limestone, predominated by a naturally occurring subsurface drainage system. In this type of system, water will enter cracks in the surface rock and flow downward to the localized water table.

A vast underground reservoir, the Edwards Aquifer is divided into three major sub-regions: the San Antonio Pool, the Austin Pool, and the Northern Edwards. The San Antonio Pool extends south from near Kyle to San Antonio and west to Del Rio. The Austin Pool extends north from Kyle to the Colorado River in Austin, with its primary outflow being Barton

Springs. The Northern Edwards extends north from the Colorado River in Austin to Bell County. The segments of the Edwards Aquifer have three distinct zones: the contributing, recharge, and artesian. In the contributing zone, water flows to areas where segments of the Edwards are exposed at the surface. As water crosses or falls upon exposed limestones, it enters cracks, fissures, faults, joints, and caves. This area is the recharge zone. These surface features, where water quickly penetrates the aquifer, define the Edwards as a karst. Water entering the recharge zone places water in the aquifer

under pressure, forcing it up through openings formed along cracks, joints, or fissures, and into springs. This area is the artesian zone.

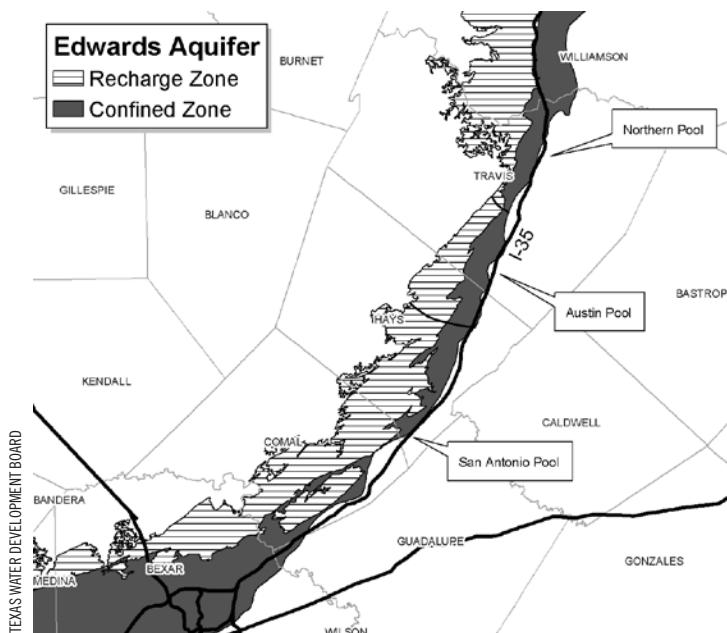
Of all the aquifer zones, the artesian has played the most important role in establishing settlement and urbanization patterns of Central Texas. At the western end of the San Antonio Pool, San Felipe Springs provided water for a military encampment that became Del Rio. To the north, New Braunfels grew along the banks of the Comal River and around Comal Springs and Hueco Springs. Near the northern end of the San Antonio Pool in San Marcos is San Marcos Springs, the state's second largest spring. The Austin Pool drains into Barton Springs, the state's fourth largest spring which underlies approximately 364 square miles of recharge and contributing zone in several watersheds within Travis and Hayes counties. Texas has ranked this segment of the aquifer as one of its most vulnerable or threatened water resources, due to sprawl on Austin's south side.

Texas towns grew in traditional patterns for much of the 1800s and 1900s, organized around a town square, around missions, or around courthouses or state capitols. A compact and efficient property and street grid conveniently linked everything together.

During the 1950s, a dramatic change began with the creation of a national interstate system. Good roads and cheap gasoline made travel fast and efficient. However, by the mid-1960s, the new mobility and the predominantly Anglo population's wariness over a growing civil rights movement began driving white Texans from cities. Cities implemented misguided growth policies, creating sprawl. Decentralized and low-density urban growth patterns remain today in Central Texas. (San Antonio's density is among the lowest of the 20 largest U.S. metro areas, about 2,800 persons per square mile.)

Much of the urban growth in the San Antonio, San Marcos, New Braunfels, and Austin has been in the Hill Country and onto areas that recharge and sustain the aquifers. As a city grows over the recharge zone, the points of entry for water are frequently covered with impervious surfaces, or filled in, or destroyed; diminishing the recharge area's capacity to refill the aquifer. Activities associated with construction and daily life also pollute the aquifer.

During the post-war years, the cities of Austin and San Antonio began to realize that complete dependence on the aquifer for water supplies was not a sound idea. Austin and other Hill Country towns embarked on an ambitious project to create surface reservoirs, and the Lower Colorado River Authority was formed. Early efforts by San Antonio



"Aquifer" continued on page 84

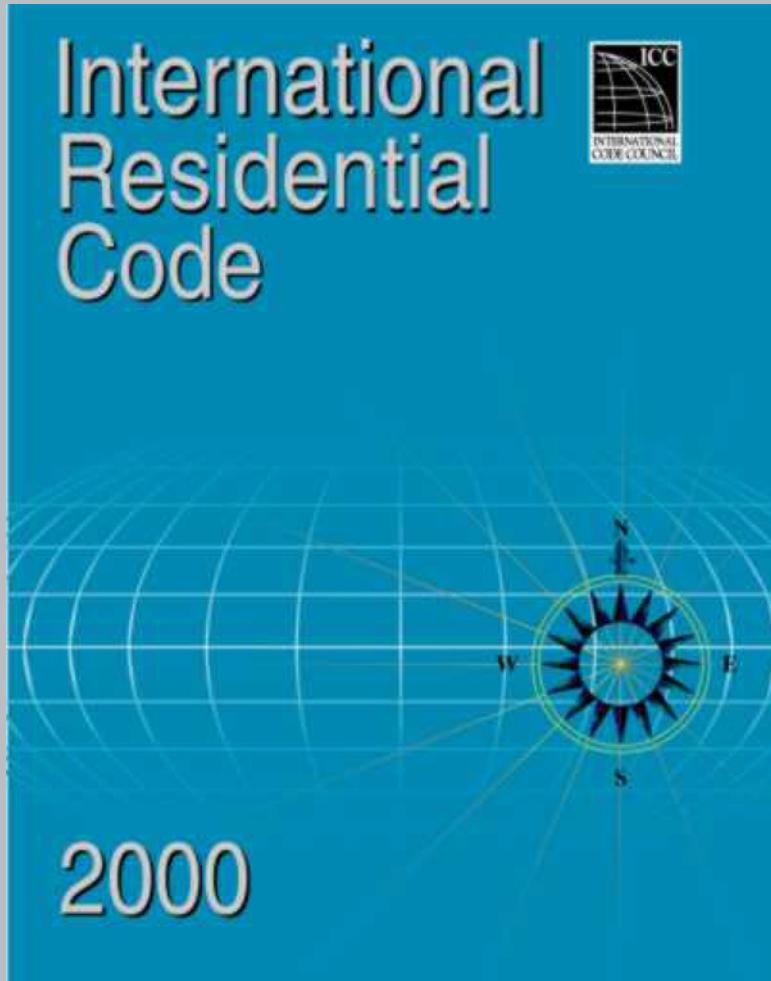
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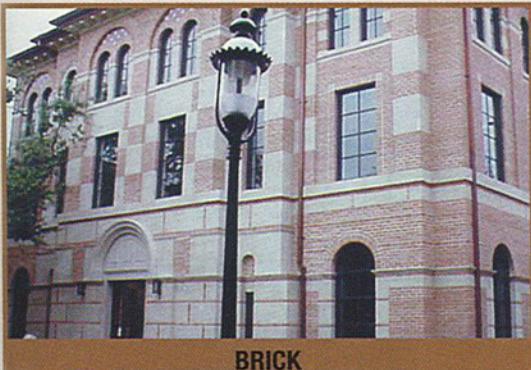
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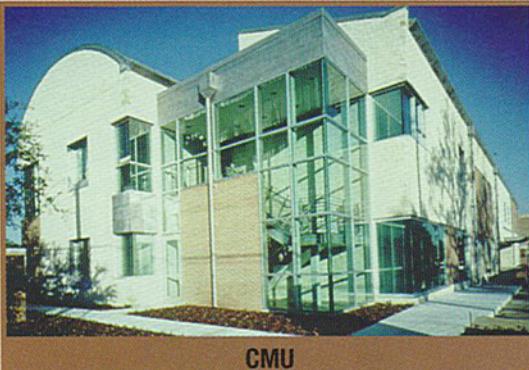
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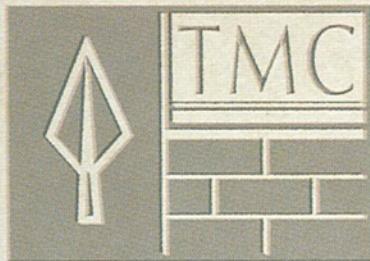
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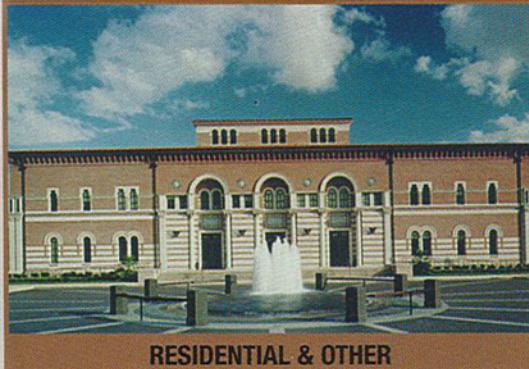


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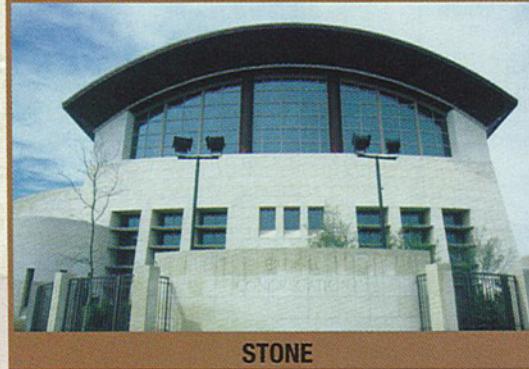
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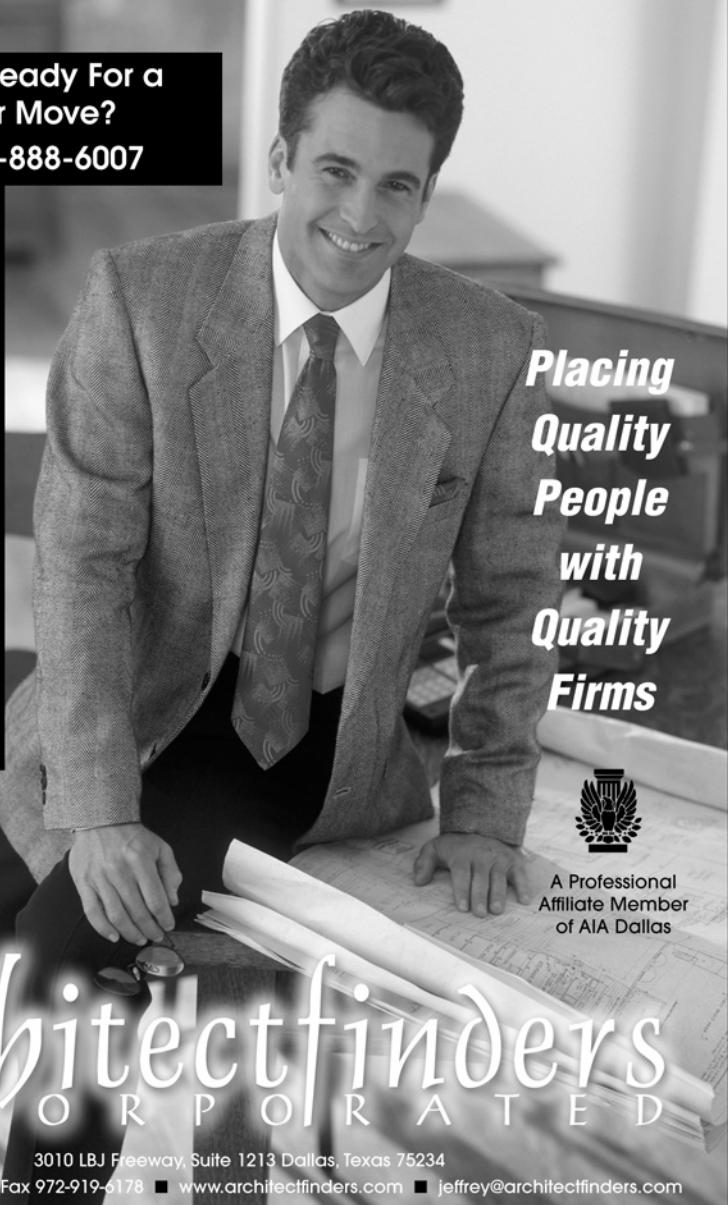
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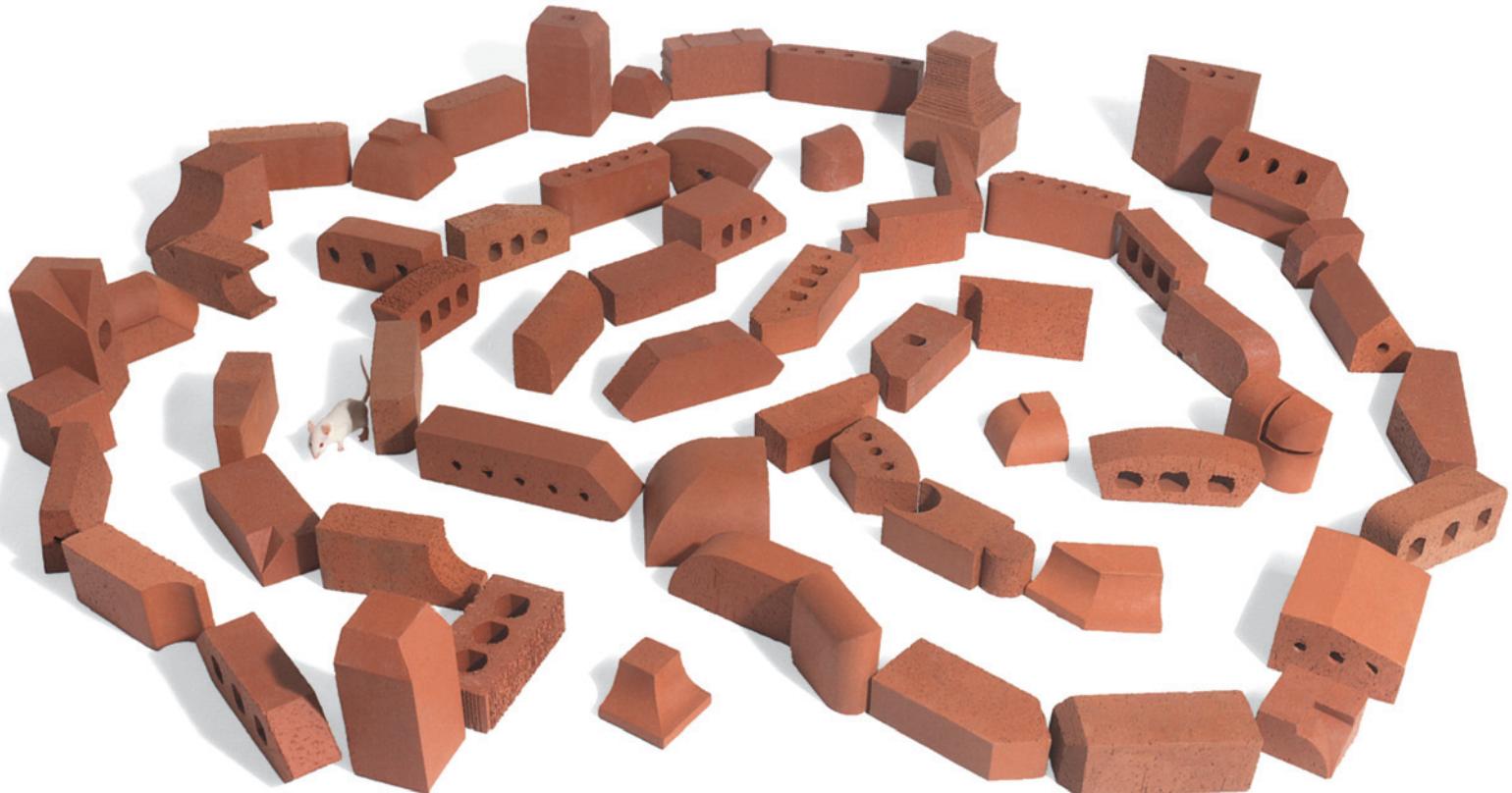
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DESIGN AWARDS 2001



(from left to right) Jurors Rebecca Binder, FAIA, Stanley Saitowitz, and Robert Campbell, FAIA, limber up moments before viewing the 240 entries. Photos by Craig Blackmon.



THE TSA DESIGN AWARDS COMMITTEE IS charged with recognizing outstanding architectural projects by architects who practice in Texas or out-of-state architectural offices which have produced projects in Texas. This year we had a whopping 240 entries, up from 189 last year. Among other things that Texas is known for, we can add to the list a substantial architectural design awards program.

Committee members are selected by the chair who is appointed by the TSA president. The committee is responsible for setting guidelines, selecting jurors, scheduling the two-day event, and soliciting underwriting. In general there are few changes from year to year, with the exception of the jury. Because of the large number and high quality of projects submitted, well respected architects and critics are receptive to our invitation to serve as jurors. As they are not compensated, jurors are enticed by their professional curiosity and their desire for intellectual discussion with their peers.

It is impossible to make the jury's selections purely objective. Each of us believes in different truths that define architecture, and while one project may embody peace, harmony, and sublime intent to one juror may be superficial and irrelevant to another. Such is the content of jury discussion, and while it may not be perfectly fair, it's the best system we've been able to come up with.

One perk of committee participation is being able to sit in on the jury's discussions. Thick skin may be necessary if one's project is summarily dismissed. This year the jury viewed around 3,000 slides once, 1,000 slides twice, and for the final cut, another 500 or so. For those who enjoy an academic setting, the process defines a vision of each juror's attitude about design: Who does it serve? Why is it significant? How is it original? Big or small, each project is criticized or praised – sometimes both – right up through the final round.

This year's jurors were Rebecca Binder, FAIA, principal of her own firm in Playa Del Rey, California; Robert Campbell, FAIA, an architect in Boston

and a Pulitzer Prize-winning architecture critic who writes for the *Boston Globe* and *Architectural Record*; and Stanley Saitowitz, principal of his own firm in San Francisco and an architecture instructor at the University of California, Berkeley.

The three jurors worked well together. Each took the proceedings seriously, yet they quickly developed a friendly banter as they worked through the stacks of submittals. Affably professional might be the best way to describe their deliberations. Still, over the course of two days, each juror's likes and dislikes became obvious. Saitowitz, a South African transplanted to San Francisco, firmly believed that any structure which displayed a Miesian purity of form deserved at least a second look. He was reticent and the toughest grader, seldom offering much in the way of praise for any entry. Campbell, a Bostonian who writes for a living, naturally was more talkative and during the first round appeared to keep his mind open to each project until the last slide was viewed. In fact, the other two jurors, especially Binder, seemed at times to leave it up to Campbell to best articulate exactly what facet of a project the group found interesting or lacking. Binder, a New Jersey native who now lives on the Pacific Coast, was the most effusive of the lot. If she didn't like a project, she let everyone know immediately; if she liked it, she argued firmly to sway her colleagues.

From the 240 entries the jury chose 13 winners; roughly five percent, which has become a tradition in this competition. Many projects not selected have been previously published in *Texas Architect*, and rightly so. But the jury chose these 13 as exemplary of the best architecture being built in the state. The committee hopes you will enjoy evaluating the jury's selections yourself and comparing your ideas with theirs about what architecture is. ■

JOHN DYKEMA

John Dykema, a principal of Bright + Dykemas Architects in Corpus Christi, is chairman of the TSA Design Awards Committee.





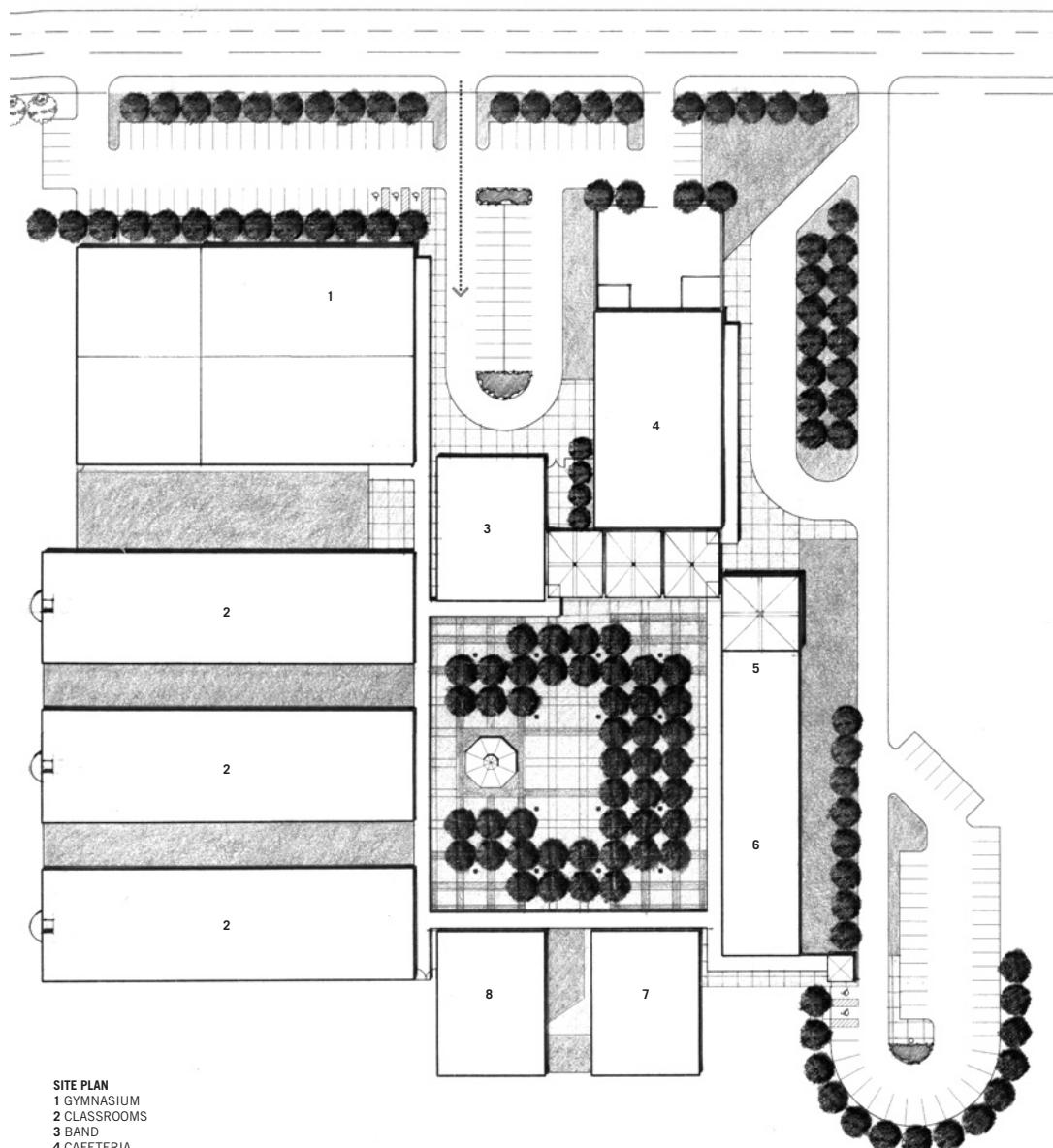
Ann Richards Middle School

PROJECT Ann Richards Middle School, La Joya
CLIENT La Joya Independent School District
ARCHITECT Kell Muñoz Architects
CONTRACTOR Wilson Construction
CONSULTANTS Hinojosa Engineering (civil and structural); HMG & Associates (MEP); Alexander Boedy Associates (landscape)
PHOTOGRAPHER Greg Hursley

ANN RICHARDS MIDDLE SCHOOL IS AN inexpensive exuberant architecture that the architects call “mestizo regionalism”—“mestizo” because it is a crossbred architecture expressive of the hybrid culture of the borderlands and “regionalism” because it is specific to its place.

La Joya (“the jewel of the Rio Grande Valley”) is a relatively young border community, born of the mid-twentieth-century agricultural industry and its migrant-worker culture. Predominantly Hispanic,







the town today is growing rapidly thanks to the manufacturing plants that have sprung up along both sides of the border. The residents make up what is considered the most politically active community in the region.

La Joya is organized by US Highway 83, the de facto main street of the Lower Rio Grande Valley, where the Wal-Mart stands next to Vaquero's Taqueria. There is no traditional downtown plaza; instead, the community is scattered along the stretch of highway. Because the plaza is non-existent, we looked to nearby border towns – such as Mir, just across the Rio Grande – as models for creating a place to bring the community together.

The plaza is formed by individual buildings designed to accommodate the school's different functions. These buildings and their associated structures use traditional materials like yellow brick, stucco, and cracked tile; forms like the hyperbolic paraboloid shade structures reminiscent of Mexican architect Felix Candela; and vibrant colors to form a modern borderlands architectural aesthetic. **T**

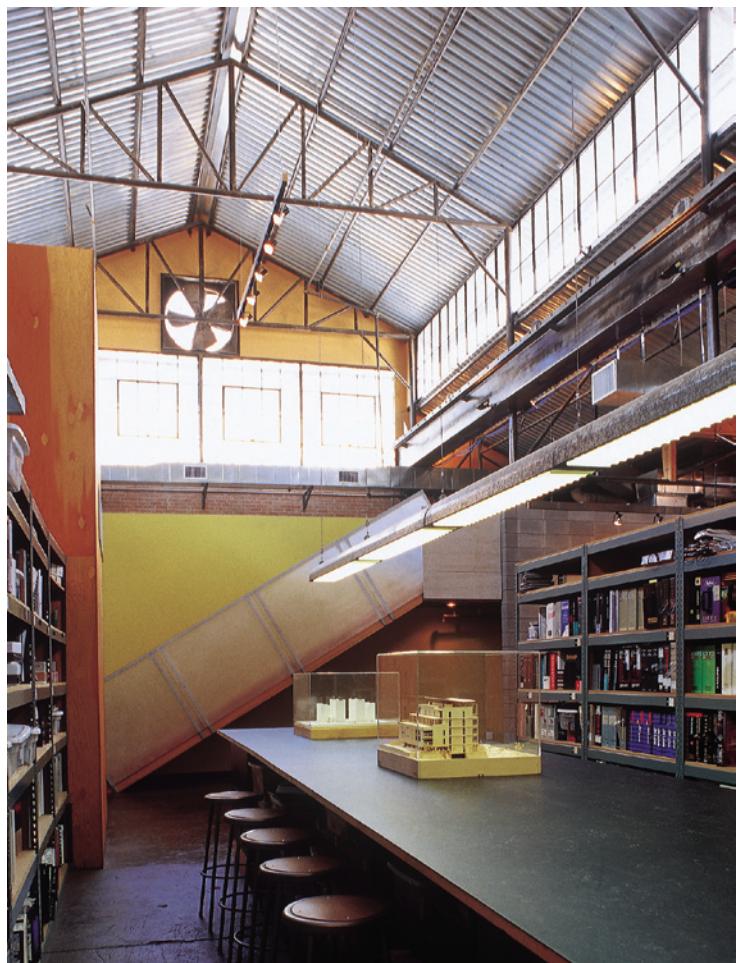
JOHN H. KELL, FAIA

John Kell, FAIA, is a principal with Kell Muñoz Architects in San Antonio.

RESOURCES CONCRETE PAVEMENT: Valley Block; FENCES, GATES, AND MATERIALS: Tri-City Steel; RETAINING WALLS: Wilson Construction; SITE, STREET, AND MALL FURNISHINGS: Valley Paving; CONCRETE MATERIALS: Transit Mix; MASONRY UNITS: Valley Block; STONE: Cardenas Masonry; MASONRY VENEER ASSEMBLIES: Cardenas Masonry; METAL DECKING: Tri-City Steel; RAILINGS AND HANDRAILS: Tri-City Steel; ARCHITECTURAL WOODWORK: Brownsville Millwork; LAMINATES: Brownsville Millwork; METAL DOORS AND FRAMES: Link; METAL WINDOWS: Polvado Glass; GLASS: Polvado Glass; GLAZED CURTAINWALL: Polvado Glass; STRUCTURAL GLASS CURTAINWALL: Polvado Glass, VistaWall; GYPSUM BOARD FRAMING AND ACCESSORIES: Valley South Texas; TILE: CMI, Dal-Tile; METAL CEILINGS: Valley South Texas; WOOD FLOORING: Baur Flooring; PAINTS: CA Ray; SIGNAGE AND GRAPHICS: Link Ass; WIRE MESH PARTITIONS: Centra Wire & Iron Works



The Bomb Factory



PROJECT The Bomb Factory, Dallas

CLIENT dsgn associates (formerly Design International)

ARCHITECT dsgn associates

CONTRACTOR CCM Group

CONSULTANTS TechniStructures, Inc. (structural);
Smith Duncan Associates (MEP)

PHOTOGRAPHER James Wilson

WHEN DSGN ASSOCIATES FIRST ENCOUNTERED the Bomb Factory, we were intrigued, and challenged by the building's fundamentally powerful spatial quality, subtly lit from above by north and south clerestories. The humble dignity of this space – built with wartime expedience from oil-field pipe, common brick, and industrial sash – seemed enough of a “statement.” We only needed to highlight what was there and to address the functional needs of a multidisciplinary design firm. Heroics were not called

for, and would only have detracted from the existing building.

That principle (and a very Spartan budget) guided almost every design decision—from basic planning to the selection of materials and systems, to the way that those materials and systems were detailed, or to be more accurate, not detailed.

Like most architects, we love to develop sophisticated, sleek details and assemblages that delight the eye and the intellect. However, in this case, we opted for a more visceral approach, purposefully seeking an appropriate match for the original building by manipulating materials and systems just enough to optimize their overall contribution to the basic concept.

HVAC, fire protection, and electrical systems were minimally organized, solely to avoid any one of them becoming a “feature” of the space—no spiral ductwork in this space. These commonplace



systems, intertwining with each other and the existing trusses, form a dense overhead tapestry, as rich as a purer approach (at least to our eye) but without the "Look at me!" affectation of many so-called high-tech projects.

The CMU wall, a critical organizing element slicing through the offices, is just that—a CMU wall constructed from the humblest of gray units. Although visually dominant, its raked bed joints are the wall's only detail, and were added to emphasize the verticality of the space by increasing the wall's unrelenting horizontality.

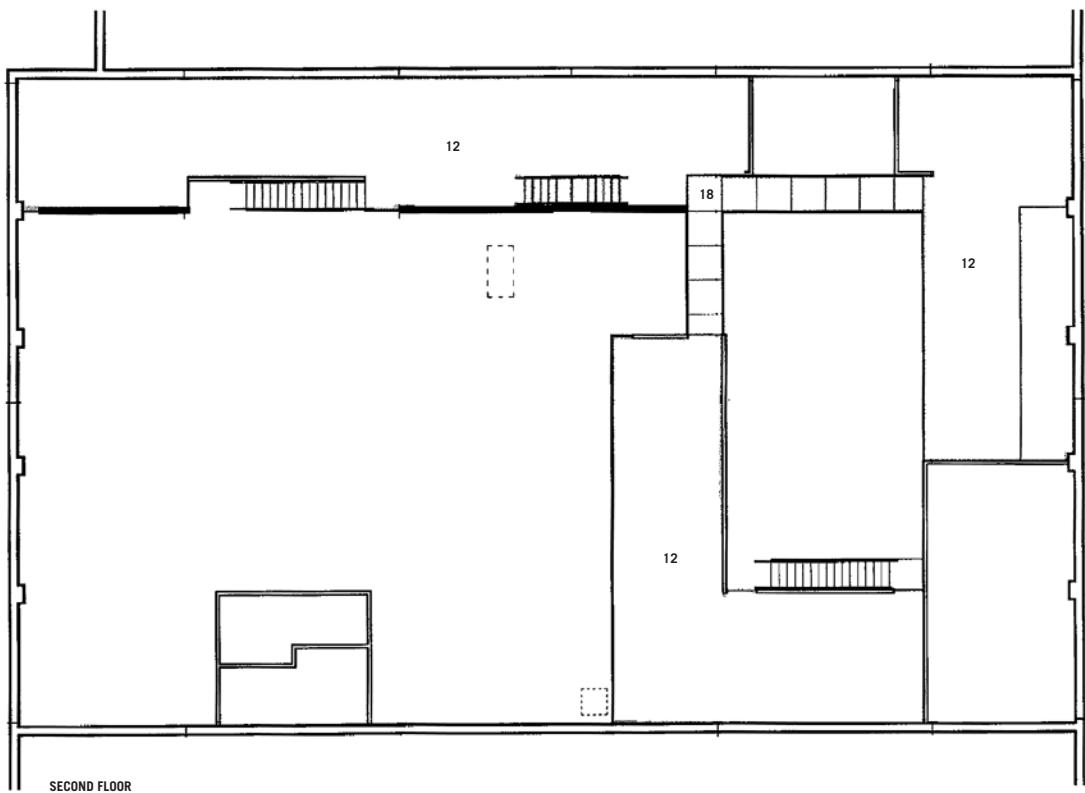
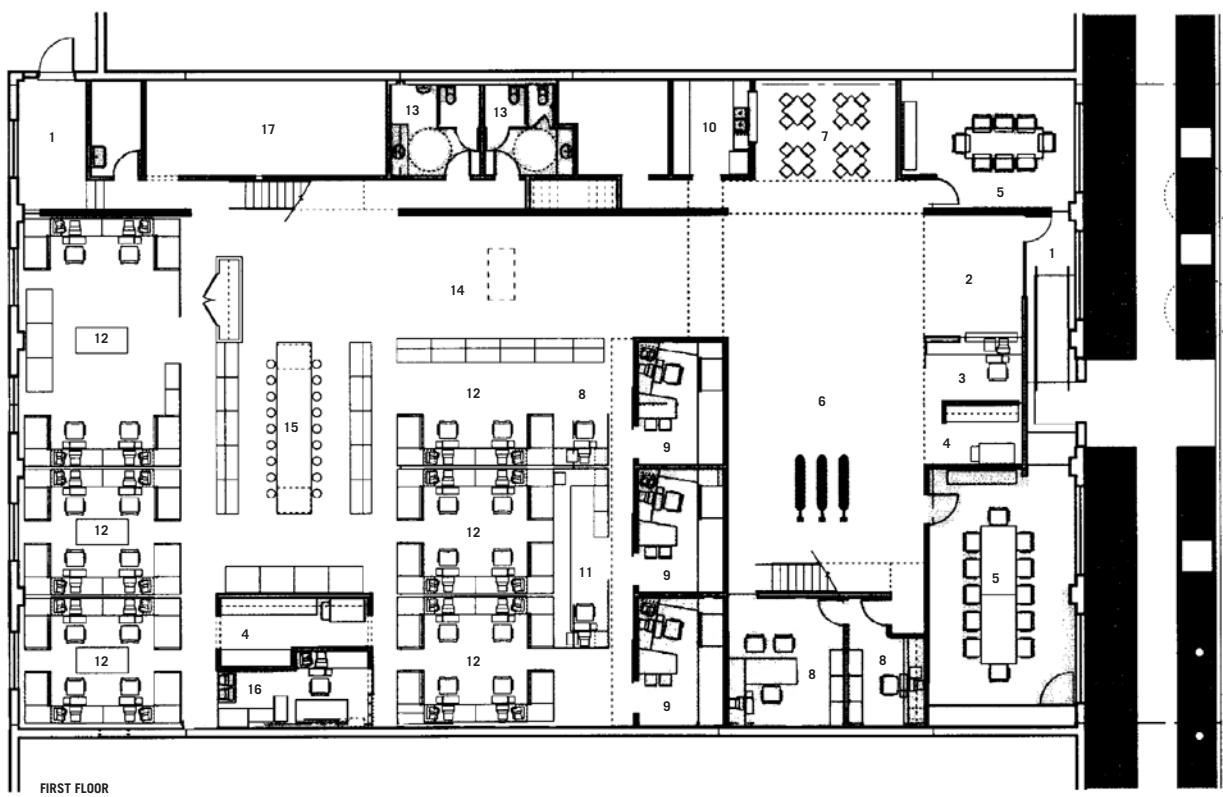
Framing was a straightforward as possible—#2 two-by-twelves and joist hangers. It was sometimes difficult to communicate to the residential carpenters the directness of detail we sought; at one point we told them to think of the job as framing a standard suburban house, only indoors. The result is a rhythmic platform above the ground-floor spaces that mitigates low ceiling heights while contrasting the warmth of wood against the hardness of the masonry and steel.

Small details complement our chosen minimalist aesthetic—angles and channels for door pulls, MDF toilet partitions, Unistrut guardrails, and industrial shelving. No new element calls attention to itself, but all co-exist happily with the oil field pipe, common brick, and industrial sash. ■

ROBERT L. MECKFESSEL

Robert Meckfessel is a principal of dsgn associates in Dallas.

RESOURCES MASONRY UNITS: Postema Masonry; RAILINGS AND HANDRAILS: Cooper B-Line; LUMBER: McKinney Lumber; LAMINATES: Wilsonart; PLASTIC FABRICATIONS: Polygal; ACRYLIC SHEETS: CYRO Industries; ROOF AND DECK INSULATION: Celotex; METAL ROOFING: VicWest; METAL DECK: Whitaker Metal; METAL DOORS: RDL; WOOD AND PLASTIC DOORS AND FRAMES: RDL; UNIT SKYLIGHTS: Dry-co; GLASS: F&I Low E Glass; GYPSUM BOARD FRAMING: USG; PAINTS: Benjamin Moore, Sherwin-Williams; CONCRETE STAIN: L.M. Scofield; HOMASOTE BOARDS: Homasote Company; HARDIE BACKER WALL PANELS: James Hardie; BOLTLESS SHELVING: Rivetier; WOOD BLINDS: Nanik; FURNITURE: Loewenstein



FLOOR PLAN

- 1 ENTRANCE
- 2 FOYER
- 3 RECEPTION
- 4 WORK AREA
- 5 CONFERENCE ROOM
- 6 GALLERY
- 7 LOUNGE
- 8 ADMINISTRATION
- 9 OFFICE
- 10 KITCHEN
- 11 MEDIA
- 12 STUDIO
- 13 RESTROOM
- 14 LIBRARY
- 15 WAR ROOM
- 16 SYSTEM ADMINISTRATION
- 17 PRINT SHOP
- 18 BRIDGE



Dallas Police Memorial

PROJECT Dallas Police Memorial, Dallas

CLIENT Dallas Police Foundation

ARCHITECT Edward Baum, FAIA, John P. Maruszczak, Oglesby-Greene

PROJECT TEAM Edward Baum, FAIA, and John P. Maruszczak (designers); Oglesby-Greene (executive architect)

CONTRACTOR Austin Commercial

CONSULTANTS Datum Engineers (structural); Gerard & Associates (MEP); Kevin Sloan (landscape)

PHOTOGRAPHERS Charles Davis Smith, Edward Baum, FAIA

WHEN ASKED ABOUT THE SYMBOLISM OF THE Dallas Police Memorial, I reply that I hope there is none. The remark is made not out of coyness, but for the sake of accuracy. If anything I hope the memorial, as one of its lesser functions, may be a critique of symbolism in architecture (*pace* postmodernism).

The only clear symbols on the site are the flags of the United States, Texas, and Dallas floating from I. M. Pei's conical standards. The flags are conventional visual cues which stand in for other concepts—in this instance our shared citizenship. A symbol needs wide social agreement to work. On the other hand, the individual viewer alone can



assemble concepts in the mind's eye by connecting information from the articulation offered by a work and its setting.

If the memorial offers adequate vital material for this perceiving process to occur, then it will be successful; connections will be made by the visitors—not the same ones for each person, but enough to provoke memory and to formulate ideas. It is our job as designers to set up the critical relationships and to articulate them. The more direct and literal, I think, the better. E. M. Forster was right: "Only connect."

The most basic relationship concerns the place's symbols themselves—the flags. The memorial turns against the city grid to face the three flags at City Hall, while at the same time it broadens the street to form an area for commemorative services. A straight walk ties the flag intersection to Pioneer Cemetery, where early leaders of Dallas are buried.

The stainless steel structure extends over the walk and has the badge numbers of the fallen officers (their identification among themselves) removed from the upper plane. This allows the sun to project the badge numbers onto the asphalt paving below, and at the same time it allows each officer's own numerals to be framed and given to the surviving family. Pieces of the memorial go into the community. The reverse is also true; paving fragments from Dallas streets help mark the area where the officers' names are engraved.

There is shade and shadow at the memorial; shade for those reading the officers' names, and a shadow recalling the black mourning band worn on badges after an officer has been killed. A sense of tension, even of vulnerability, at the memorial is not without its own associations. Here, as elsewhere, one seeks the sources of stability and repose. **T**

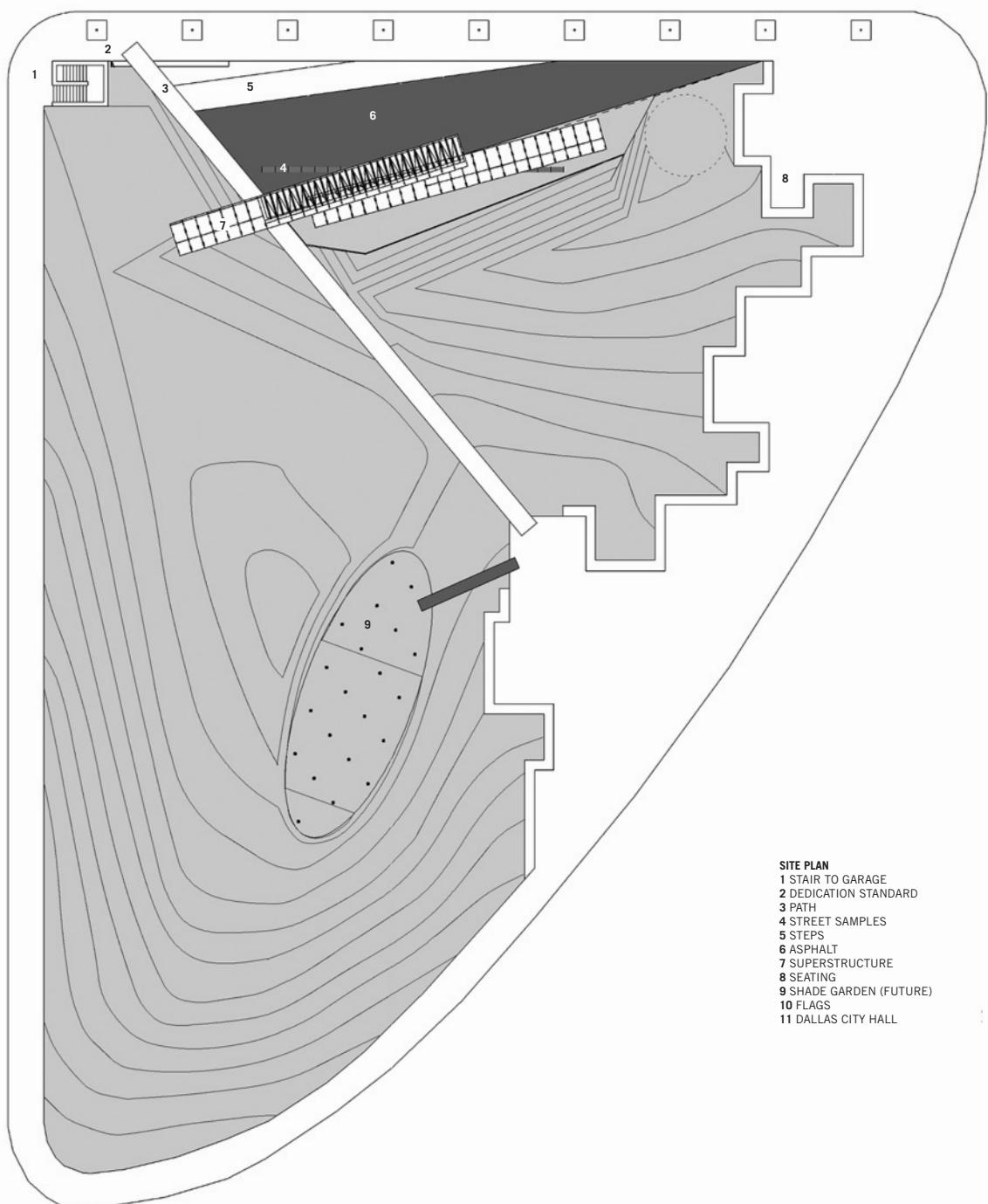
EDWARD M. BAUM, FAIA

Edward Baum, FAIA, practices architecture in Dallas.

RESOURCES STAINLESS STEEL: Big D Metalworks; FLUSH GROUND LIGHTS: Hydrell; ASPHALT SEALER: Liquid Rain; PAINT: Tnemec



○ 10 ○ ○



David/Peese House





PROJECT David/Peese House, Austin

CLIENT James David and Gary Peese

ARCHITECT Mell Lawrence Architects

CONTRACTOR Don Crowell

CONSULTANTS James David (landscape); Jeff Smith (structural)

PHOTOGRAPHERS Mell Lawrence, Krista Whitson

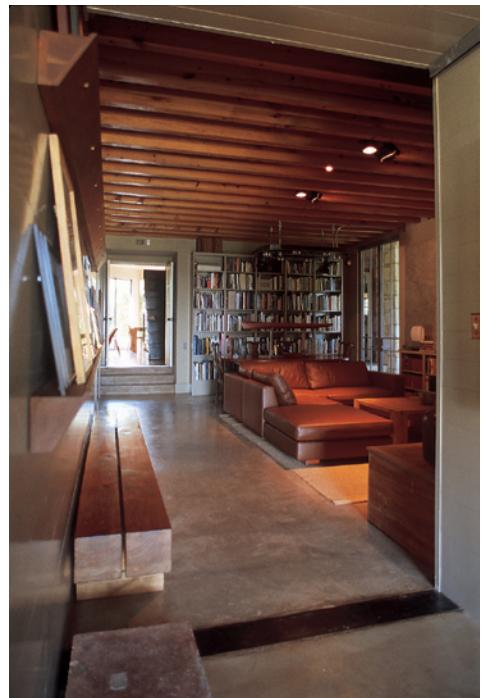
JAMES DAVID AND GARY PEESE HAVE BEEN fine-tuning their house in West Austin for two decades, recently working with Mell Lawrence to remodel two levels of living spaces that now focuses views out toward the surrounding gardens. As a registered landscape architect and co-owner (along with Peese) of Gardens, a high-end retail gardening supply shop, David understands how dwellings and landscaping need each other.

"Gardens don't exist without houses. First, someone needs a dwelling and then the garden is a response to the dwelling," David says.

Originally designed for David and Peese by Jim Coote in 1979, the owners hired Paul Lamb a

decade later to design a 600-square-foot addition that provided a new kitchen, a guest room, and a terrace. With the latest project, Lawrence roofed the terrace, remodeled the upstairs bedroom and bathroom, and completely redesigned the downstairs layout, taking the garage into the house. The ground-level space he reconfigured into an axial hallway at center with storeroom and closet on one side and a long room on the other providing a bed for sleeping, a shower and sink for bathing, and a drawing board in between for design work. The room opens to the morning sun and a large garden through a bay of operable steel windows.

As part of the new project, Lawrence devised a cupola with a pattern of clear and red glass panels that funnels light into the upper-level terrace and bedroom. The bedroom, before the remodel, had received abundant light but the terrace's new roof changed that. Besides just adding light, Lawrence says the sun's movement projects a patch of intense red sunlight, from the cupola, across the terrace floor marking the changing time.



The eaves of the terrace roof hang low, partly to keep the space shady but more so to emphasize a northern vista out through the open gable while limiting views of new, neighboring houses to the west. David developed a garden on the north side to serve as an axis, even setting a huge urn to act as a terminus.

"The whole purpose of covering the porch was that we never really used it because it was too sunny. Now the porch is a pleasant place to be. It performs the function of a loggia or a belvedere would in Europe," says David.

The landscaping has been evolving for 20 years, David says, and the latest remodel project responds to his vision of how his residence and gardens can coexist. "The idea was when we did the remodeling we knew we wanted to create an opening and a vista. This is a response to the house, an extension out into the garden."

"The materials," David says, "are not elaborate. Most materials are what were already existing. The exterior is stucco. We replaced some of doors and windows with steel ones and added pine paneling around the house. There's native limestone and marble in the bathroom, teak flooring in the downstairs bathroom, and an antique black marble floor from Indonesia in the bedroom."

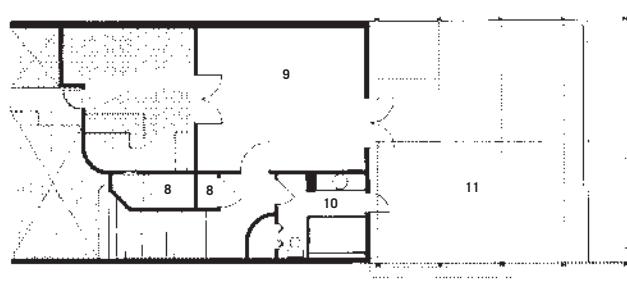
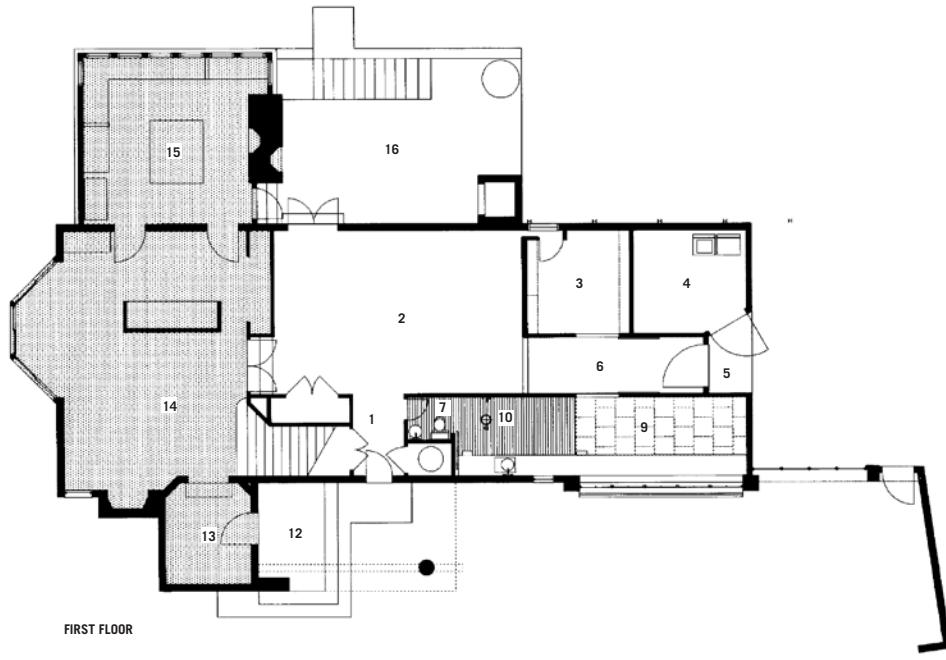
Taking cues from several of Coote's original exterior design elements, Lawrence specified steel which was hot-dipped galvanized (for windows, doors, and roof trusses), concrete which was formed with rough boards (for the long countertop in the downstairs bedroom/bathroom, and for the ground-floor bulkhead that supports the steel windows and holds up the roof), and wood (simple pine boards for the walls and ceilings inside). "We wanted materials that would be elemental and maintenance-free on the exteriors," Lawrence says.

David says he enjoyed the collaboration with Lawrence because the architect understood what the landscape designer was trying to achieve. "I didn't have to say much, and he really got what I wanted. We felt the same way about spaces and materials." The result is akin to how both facets of the David/Peese project, the architecture and the landscape, complement each other. ■

STEPHEN SHARPE

Stephen Sharpe is the editor of *Texas Architect*.

RESOURCES STONE: Gardens; RAILINGS AND HANDRAILS: Spillar; METAL TRUSSES: Spillar; LUMBER: Stripling-Blake; PRE-FABRICATED WOOD JOINTS AND TRUSSES: Stripling-Blake; MEMBRANE ROOFING: Firestone EFM; METAL DOORS AND FRAMES: Bliss Noram; METAL WINDOWS: Bliss Noram; GLASS: PPG; DECORATIVE GLAZING: Bendheim Glass; WOOD CEILINGS: Stripling-Blake; PAINTS: Pittsburgh



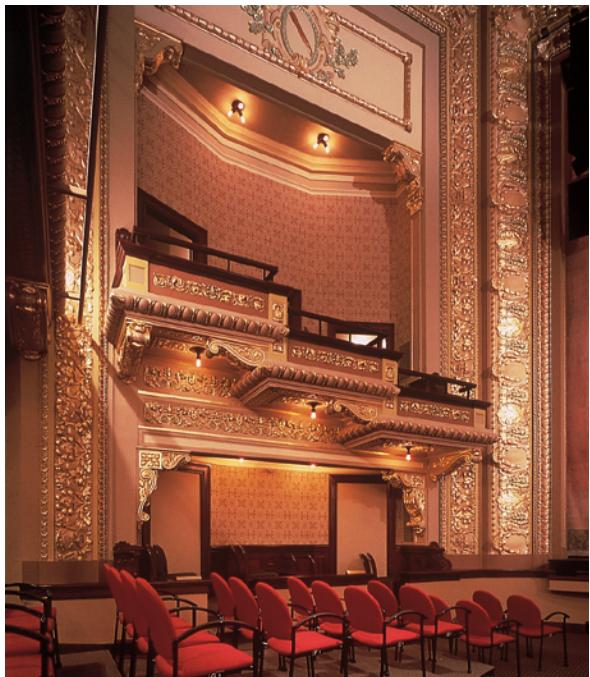
FLOOR PLAN
 1 SIDE FOYER
 2 DINING ROOM/LIBRARY
 3 CLOSET
 4 UTILITY/LAUNDRY
 5 ENTRY/FOYER
 6 HALL/GALLERY
 7 POWDER ROOM
 8 CLOSET
 9 BEDROOM
 10 BATHROOM
 11 COVERED TERRACE
 12 EXISTING ENTRY PORCH
 13 EXISTING ENTRY
 14 EXISTING LIVING ROOM
 15 EXISTING KITCHEN
 16 EXISTING PORCH

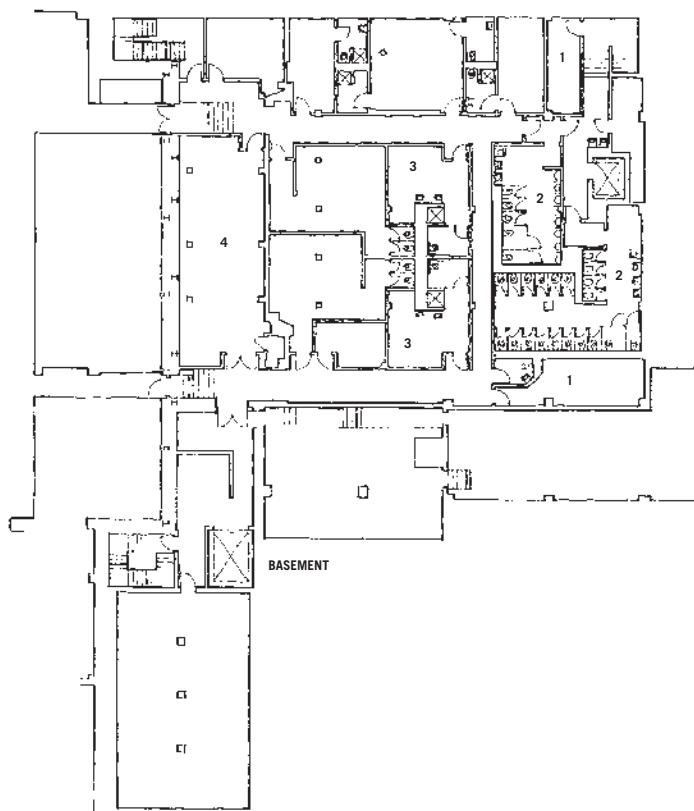


PROJECT Empire Theatre, San Antonio
CLIENT Las Casas Foundation
ARCHITECT 3D/International
CONTRACTOR M.J. Boyle General Contractor
CONSULTANTS Lundy & Franke (structural); Schuler & Shook (theater systems and lighting design); Barry Engineering (HVAC); James T. Rodriguez Consulting Engineers (electrical and plumbing); Wrightson Johnson Haddon & Williams (acoustical); Projection Development (code consulting); Restoration Associates (interior paint analysis)
PHOTOGRAPHERS Paul Bardagjy, Richard Payne, FAIA, John Dyer

THE EMPIRE THEATRE HAS LED A STAR-crossed life. Designed by Mauran Russell & Crowell, the Empire was completed in 1915. (The St. Louis firm also designed the 1912 Gunter Hotel, just across Houston Street.) Left utterly derelict since 1972, the city acquired the downtown property in 1988, along with the Majestic Theatre next door, and the task of raising funds for renovation was undertaken by Las Casas Foundation. The 1929 Majestic, twice as large and twice as grand as

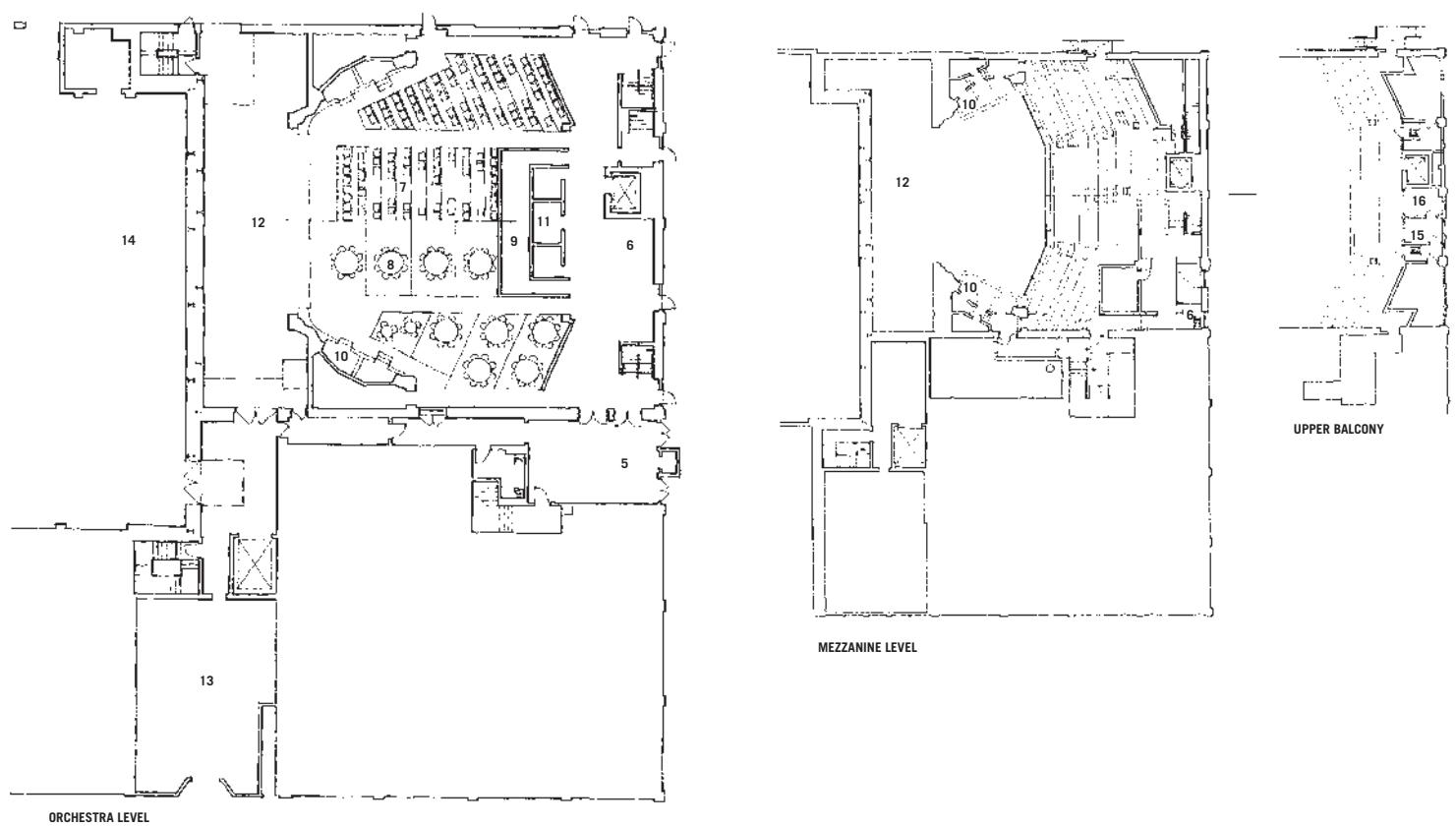
Empire Theatre





FLOOR PLAN

- 1 STORAGE
- 2 RESTROOM
- 3 DRESSING ROOM
- 4 GREEN ROOM
- 5 ENTRY LOBBY
- 6 CONCESSIONS
- 7 AUDITORIUM SEATING
- 8 DINNER SEATING
- 9 ACCESSIBLE SEATING BOX
- 10 BOX SEATING
- 11 SOUND CONTROL
- 12 STAGE
- 13 THEATER MAGNAGEMENT
- 14 MAJESTIC STAGE
- 15 LIGHTING CONTROL
- 16 FOLLOW SPOT ROOM



ORCHESTRA LEVEL

MEZZANINE LEVEL

UPPER BALCONY



the Empire, reopened in 1989. It took another nine years to fund and complete the \$4.5 million restoration of the Empire.

San Antonio residents now in their fifties and sixties remember the Empire as the theater their parents wouldn't let them visit as children. The reputé of the theater was such that in 1962 the building was almost converted to a parking garage. But now the fully restored Empire has returned as an operational theater, complete with the amenities and technical systems audiences expect.

The orchestra-level footprint is about 8,800 square feet. The basement is the same size. There are two balconies, the first fairly large and the second (originally the segregated balcony) fairly small. Original drawings indicate 1,700 seats, but these must have been quite narrow. The seating capacity after restoration, with the orchestra level in an auditorium configuration, is 885.

Originally mechanically ventilated, the Empire was built long before air conditioning. (There had never been a proper air conditioning system, though in the 1960s a chiller salvaged from a WW II destroyer was installed.) The central plant is housed in the same space as the original boiler plant. Space limitations made the installation of

large and efficient air handling units impossible, so a series of smaller AHU rooms were created.

Because most of the original decorative plaster had been damaged over the years, much of it was recreated. Remnants of the original wood trim-paneled wainscot, elaborate bases, chair rails, and balustrade caps – all in a Honduras Mahogany finish – were matched in the restoration. The original decorative paint scheme was lost decades ago. Until paint scrapings were analyzed, no one was prepared for the riches that were uncovered. The original scheme was recreated with base colors in multiple hues of tan, sienna, umber, brown, and green overlaid with stenciling and four copper-to-gold shades of metallic powder plus 12 pounds of pure gold. **T**

MILTON BABBITT

Milton Babbitt is a principal of 3D/International in San Antonio.

RESOURCES ARCHITECTURAL WOODWORK: Pinnacle Millwork; METAL DOORS AND FRAMES: Hutchinson Supply; SPECIALTY DOORS: Overly Manufacturing, International Door; CARPET: Prince Street; THEATER MARQUEE: Texas Neon; THEATRICAL RIGGING AND DRAPERY: Texas Scenic; THEATER SEATS: Country Roads; STACKING CHAIRS: Fixtures Furniture; UPHOLSTERY: Maharam; MECHANICALLY ADJUSTABLE SEATING TERRACES: Secoa



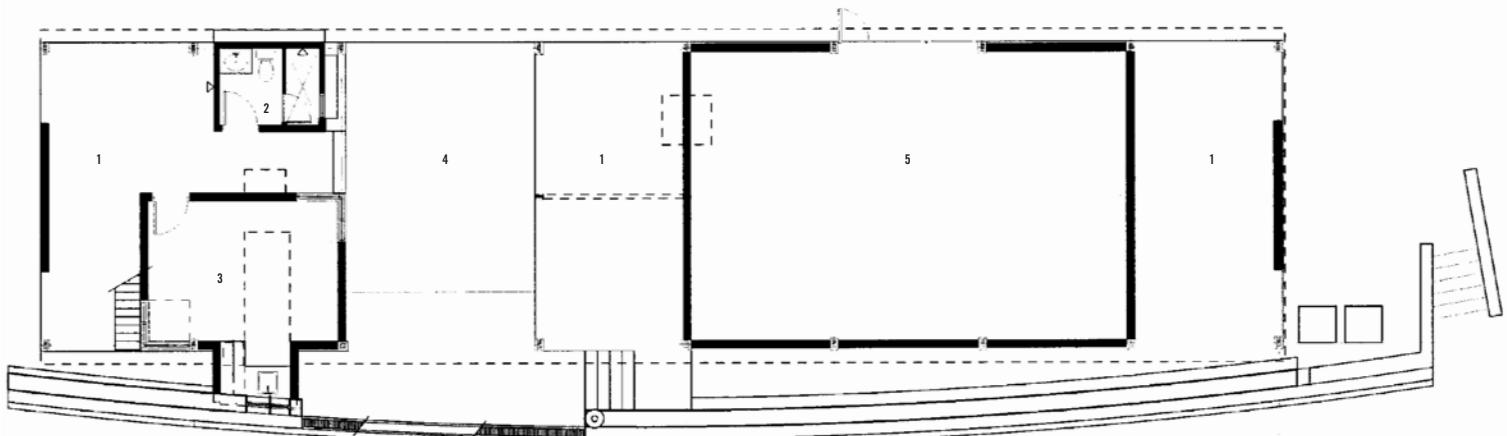
Garriott Carriage House

PROJECT Garriott Carriage House, Austin
CLIENT Richard Garriott
ARCHITECT Andersson-Wise Architects
PROJECT TEAM Richard Garriott, Arthur Andersson, Chris Wise, Erlene Clark, Adam Pyrek
CONTRACTOR Four Corners Construction
CONSULTANTS Way Consulting Engineers (structural and civil)
PHOTOGRAPHER Andersson-Wise Architects

THE CARRIAGE HOUSE IS THE FIRST structure on a 70-acre site overlooking Lake Austin where I plan to build a rather unusual house which I am calling Britannia Manor. I chose to work with Arthur Andersson and Chris Wise because they not only could show me examples of their well-polished and strikingly unique expressions of creativity, but because they also were able to grasp my vision. (I've previously helped design two unusual houses, and my next one is going to be the pinnacle of my idiosyncratic vision.) Not only did they understand, but Arthur and Chris were able to articulate what I wanted in a clear architectural language, and they even added to my vision with new ideas of their own.

As we planned the site, we created plans for the main house (which is still years away), an eight-slip boat house, and a carriage house which will serve the multiple needs of a small office, a vineyard staging ground, a workshop, and, of course, a place to keep and display our carriage. (I collect antiques and especially enjoy non-electronic mechanical contraptions, so my Wells Fargo stagecoach is





FLOOR PLAN
 1 OUTDOOR BAY
 2 BATHROOM
 3 OFFICE
 4 RAMP
 5 BARN

one of my prized possessions.) There is a three-quarter mile entry road through an alley of trees leading to the main house, which will be a modern interpretation of a castle. (It will be full of oddities like revolving walls, secret passages, room-size elevators, observatories, caves, planetariums, and even a master bed that rises up through the roof to sleep under the stars!)

The carriage house is an example of the kind of architecture I envision for my castle, complete with a playful geometry and a few oddities of its own. It has a bath and shower that can be entered only after the discovery of a door in a blank wall and an exterior side wall in the office that has large wooden beams projecting from its side that form sort of a staircase providing the only access to the inner roof area. The workshop is a large air-conditioned space with no internal support posts, but with movable lighting and lots of power to accommodate the very unusual projects I undertake, such as building one-million-volt Tesla coils (for use in haunted houses) and gigantic parade floats. Eventually, after the castle is built, the office will double as a guard post.

The structure was designed to appear elegant yet physically brawny. There's a sense of timeless strength in the materials that make up the curved front wall—a combination of cast concrete, polished concrete blocks, and cut stone. Adding warmth and elegance to the facade are the light-colored steel support ribs and redwood accents. I am not a person who likes fragile refinement, yet I appreciate quality, durability, usability, and most of all, a sense of the magical. I like showing both the belly of the beast—the “how this works” aspect—by exposing the functional superstructure, as well as periodically disguising features normally apparent to create a subtext of invisible mystery. **■**

RICHARD GARRIOTT

Known as Lord British to his fans worldwide, Richard Garriott co-founded the computer-game maker Origin Systems.

RESOURCES MASONRY UNITS: Featherlite; ROOF AND DECK INSULATION: Dow; VAPOR RETARDERS: Carlisle; ROLL ROOFING: Atlas; LIQUID ROOFING: Tuff-Cote; METAL ROOFING: LTV Steel; DOOR HARDWARE: Custom Designed Henderson Hardware; METAL WINDOWS: Crittal; TILE: American Olean; PAINTS: Sherwin-Williams





Hotel San José



PROJECT Hotel San José, Austin

CLIENT Liz Lambert

ARCHITECT Lake/Flato Architects, Inc.

PROJECT TEAM David Lake, FAIA, Bob Harris, Isabel Mijangos, Heather DeGrella

CONTRACTOR Prince Construction

CONSULTANTS Urban Design Group (civil)

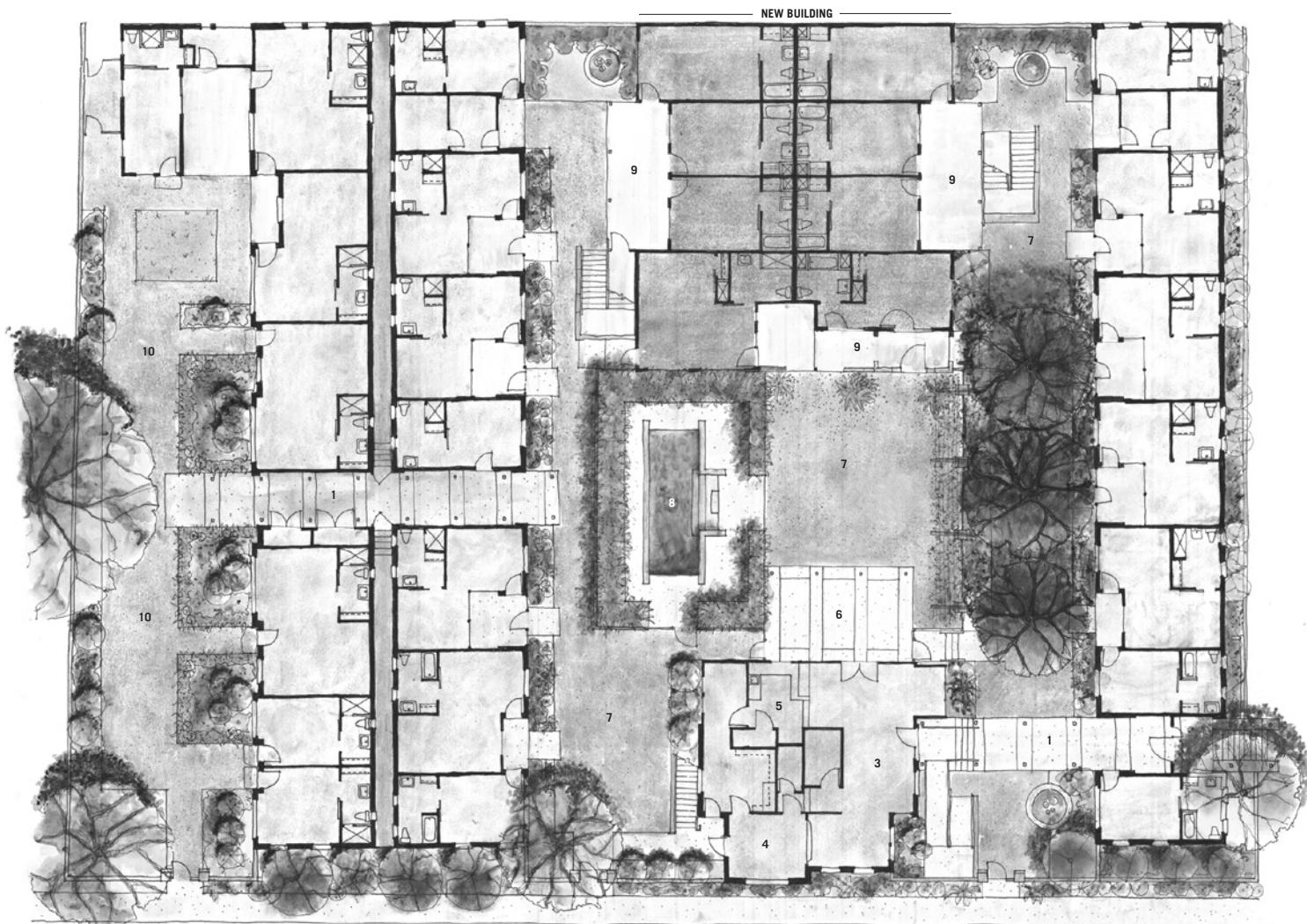
PHOTOGRAPHERS Paul Bardagjy, David Lake, FAIA, Bob Harris

AUSTIN HAS A NEW/OLD HOSTELRY, AN INN actually, and in its raffish modesty has changed the dynamic of overnight hotel stays in the state's capital city.

Long known and revered for its laid-back-ness (Yeah, I know it's changing and the traffic's bad, but it's still *Austin!*), the city has undergone tremendous growth since the 1980s which has strained the ardor its devotees hold for it. Big, richly appointed hotels have been constructed in the wake of the boomtown's growth without a scintilla of a nod to the traditional informality of "Austin as we know it."

Along comes Liz Lambert, a creative entrepreneur from West Texas with a vision. Lambert and her partners buy a decrepit, 1930s vintage, stucco motel on unfashionable South Congress and proceed, with David Lake of Lake/Flato, to transform the former hot-pillow spot into the "coolest" place to stay in Texas.





SITE PLAN

- 1 ARBOR
- 2 ENTRY
- 3 LOBBY
- 4 OFFICE
- 5 LOBBY BAR
- 6 COVERED PATIO
- 7 COURTYARD
- 8 SWIMMING POOL
- 9 PORCH
- 10 NIGHT COURTYARD

Rooms and structures were added, partitions were removed, a patio and pool were tucked in, and, most particularly, wonderful landscaping was integrated into the compound of intimately scaled buildings. The whole aggregation was finished deftly with the exquisite, "throwaway" detailing for which Lake/Flato has achieved national prominence.

The ingredients are basic but hip—raw concrete floors, ceiling fans to cool the great beds (dressed in the best bed linen), iconic modern furniture that pops up here and there, and weekly free movies in the parking lot. Hotel San José, a *place* not a *building*, is suddenly the best reason to visit Austin. ■

FRANK D. WELCH, FAIA

Frank Welch, FAIA, practices architecture in Dallas.



PROJECT Live Oak Friends Meeting House, Houston

CLIENT Live Oak Friends

ARCHITECT Leslie Elkins Architecture

PROJECT TEAM Leslie Elkins, Ben Thorne, Lenja Gould

CONTRACTOR W.S. Bellows Contractors

CONSULTANTS James Austin (structural); Karen Rose (civil); DBR Engineering (MEP); James Turrell (artist)

PHOTOGRAPHERS Hester + Hardaway, Ben Thorne, Joe Aker

CAPTURING THIS PROJECT ACCURATELY ON FILM is impossible. The images that resulted from our first attempt to record the project were dazzling, dramatic, and theatrical—but not truly representative of the space. Though, at times, there are moments of dazzling, drama, and theatricality within the space, the actual project is far more subtle and intricate, qualities that a camera cannot record. Inevitably, the light was not correct, the proportions were distorted . . . how could such a simple project be so difficult to photograph? Perhaps the problem lies in our premise of providing a place of silence, a location of calm, a contemplative space containing James Turrell's *Skyspace*, a 12-foot-by-12-foot aperture in the ceiling.

The *Skyspace* obviously is a source of light when the roof is open. The amount and intensity of light entering the space from the doors and windows, as well as from Turrell's aperture, is constantly

Live Oak Friends Meeting House

changing. On some days the plaster walls and the ceiling take on a different hue from one minute to the next. Another variable is the "light shadow," the silhouette of the light coming in through the opening. As the sun moves and the light changes in intensity, so moves the "light shadow" across the floor and along the walls. A large passing cloud will eclipse it instantaneously; a small cloud will alter its shape from one second to the next. The challenge in photographing the space is due to the mix of light sources, both natural and artificial. A camera's film is not able to record the range of contrast that one's eye can assimilate and one's





brain can translate. Thus the challenge to the photographer.

In talking to Paul Hester, who has photographed this project, I was reminded how frequently a photograph replaces the memory of an experience and becomes a surrogate for reality. However, images of the meeting house entice people to see it for themselves—and the experience of having been there brings them back again and again.

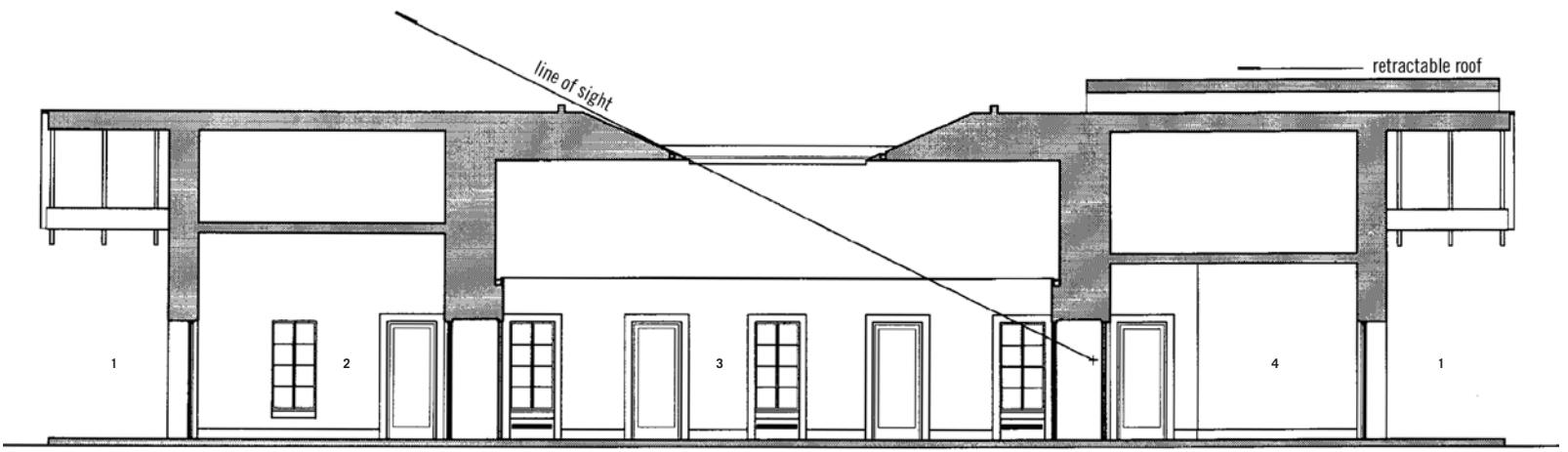
At a time in which we choose to separate ourselves from our environment – with windows that do not open, and with requests for buildings that are tight so the systems will run more efficiently – this project reconfirms the positive results of connecting with nature, by opening the windows under the porches for cross-circulating breezes and for maintaining a pleasant temperature.

The opportunity to work with the Live Oak Friends Meeting and James Turrell on the meeting house was rejuvenating. The result reinstilling my/our faith that architecture – and art – is to be experienced, not virtually, but actually. 

LESLIE ELKINS

Leslie Elkins is principal of Leslie Elkins Architecture.

RESOURCES | **DOORS AND WINDOWS:** Ashford Glass and Mirror, King Safe and Lock, Winco Window Company; **SPECIALTIES:** Ashley, Inc.; **FENCE, GATES AND HARDWARE:** Astro Fence Company, Craig and Heidt; **Thermal and Moisture Protection:** Atlantech Systems, Byrne Metals; **Concrete:** Concrete Staining of Texas, Keystone Concrete Placement; **Metals:** Steel Designs; **Wood and Plastics:** Damon Builders, Gibson Millworks, Lone Star Plywood, Masons Mill; **Finishes:** Doerner Plastering Company, Marek Brothers Company, Prime Productions, W.L. Morris Painting Contractors; **Equipment:** K&N Builders Sales



SECTION
1 PORCH
2 FOYER
3 MEETING ROOM
4 READING ROOM



PROJECT Rehak Creative Services, Kingwood

CLIENT Bob Rehak

ARCHITECT Melton Henry Architectural Group

PROJECT TEAM Melton Henry, Ramon Janer

CONTRACTOR S.L. Crawford

CONSULTANTS Benchmark Engineering (civil);
Jones/Borne (structural); Boxx & Associates (MEP);
Quantum Sail Design Group (sail cloth screen);
Ultimate Landscape (landscape and irrigation)

PHOTOGRAPHER Greg Hursley

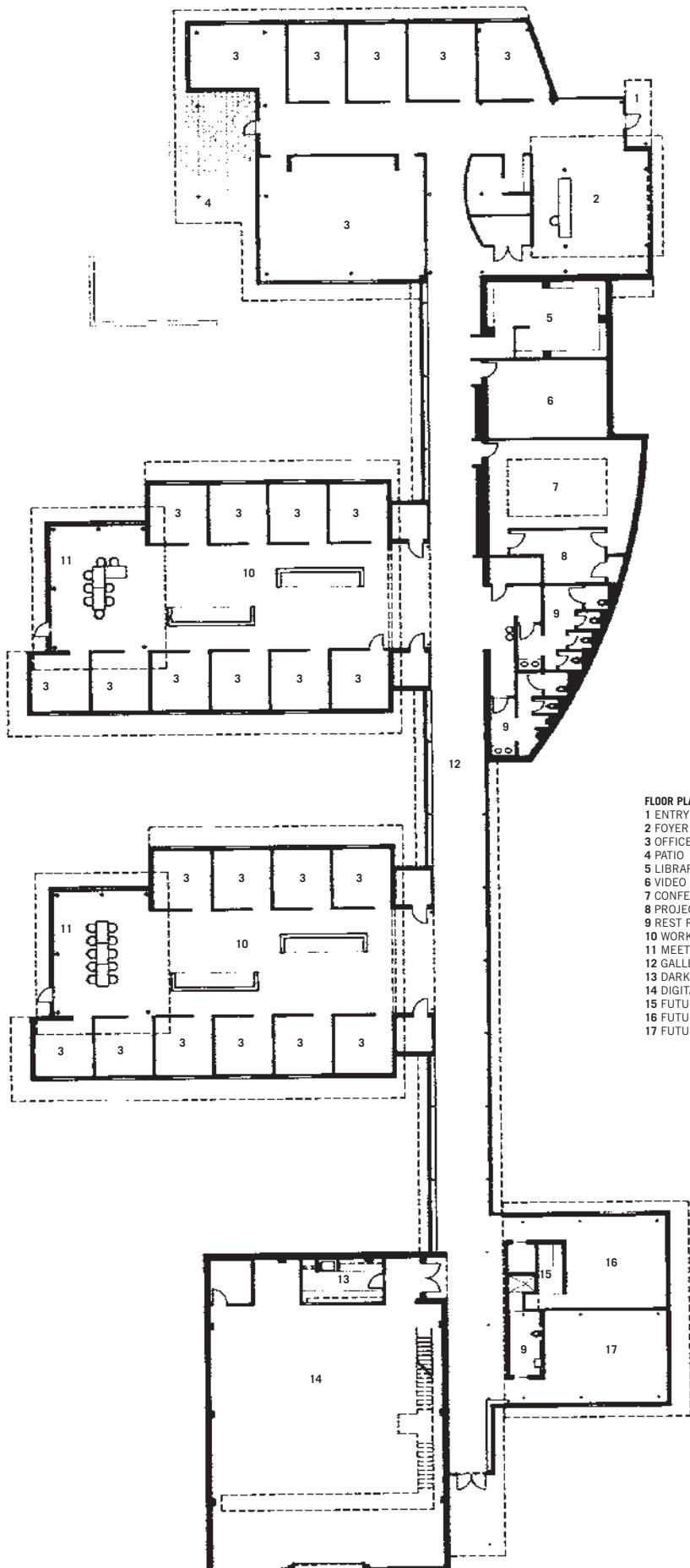
AFTER YEARS OF OPERATING OUT OF RENTAL property and continually running out of space, Bob Rehak of Rehak Creative Services, made a decision to build. "The first thing that we were looking for in a new office was something that would project the image of our company. We are in the creative services business – an offshoot of the advertising industry – so we needed a building that would reflect the creativity of the people that worked inside it. The second thing that I asked the architect to do was bring the outdoors in; make it part of the design of the building itself." The company needed flexible work areas for its design staff, a large photographic studio, executive offices, and room to grow. The design areas needed to be open to allow for brainstorming and feedback between the project teams.

And he got what he wanted. According to Kathy Czubik, Rehak's organization manager, architect Melton Henry "listened, heard what Bob was looking for, and responded." In addition to functional space, Rehak wanted a closeness to the outside, to take advantage of the two-acre wooded site he acquired in Kingwood. Henry responded with a 20,000-square-foot plan consisting of a spine with four extended wings, which form landscaped courts and give outside views to all spaces. High clerestories and large expanses of glass light these studios. One wing was built for growth; there is also space on site for future expansion. Bob Rehak found the design phase exhilarating; he enjoyed working with the architects to find creative solutions.



Rehak Creative Services





FLOOR PLAN

- 1 ENTRY
- 2 FOYER
- 3 OFFICE
- 4 PATIO
- 5 LIBRARY
- 6 VIDEO EDITING
- 7 CONFERENCE ROOM
- 8 PROJECTION ROOM
- 9 REST ROOM
- 10 WORK AREA
- 11 MEETING AREA
- 12 GALLERY
- 13 DARK ROOM
- 14 DIGITAL STUDIO
- 15 FUTURE KITCHEN
- 16 FUTURE BREAK AREA
- 17 FUTURE EXERCISE ROOM

Since occupying the new building, business at Rehak Creative Services has increased. The people-friendly environment has improved staff productivity and increased space allowed the hiring of more people. "We are no longer being forced to fit into a space and adapt our working style to it," Rehak explains. "The space adapts to us and that makes us remarkably more productive." The success of this project in terms of the client's business justifies the oft-cited maxim that "good design is good business." **T**

YOLITA SCHMIDT

Yolita Schmidt, of Houson, occasionally writes for *Texas Architect*.

RESOURCES CONCRETE PAVEMENT: Porter Ready Mix; CONCRETE MATERIALS: Porter Ready Mix; MASONRY UNITS: Revels Block & Brick; STONE: IGM International; GRANITE: IGM International; CAST STONE: Stone Castle; METAL MATERIALS: Wyatt Resources; RAILINGS AND HANDRAILS: Wyatt Resources; LUMBER: Bayou City Lumber; PRE-FABRICATED WOOD JOINTS AND TRUSSES: American Truss; ARCHITECTURAL WOODWORK: Follett Veneers; LAMINATES: Wilsonart, Formica; WATERPROOFING AND DAMPROOFING: Sonneborn; ROOF AND DECK INSULATION: GAF Material Corporation; MEMBRANE ROOFING: Duro-Last; METAL ROOFING: Berridge Manufacturing; FASCIA AND SOFFIT PANELS: Berridge Manufacturing; ROOF ACCESSORIES: Berridge Manufacturing; METAL DOORS AND FRAMES: Houston Door; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: Temp Glass; GYPSUM BOARD FRAMING AND ACCESSORIES: USG; TILE: Dal-Tile; ACOUSTICAL CEILINGS: Olympia Drywall; FLOOR STAIN: Kemiko; PAINTS: ICI Dulux; KITCHEN AND BATH CABINETS: Fault Line Commercial Casework



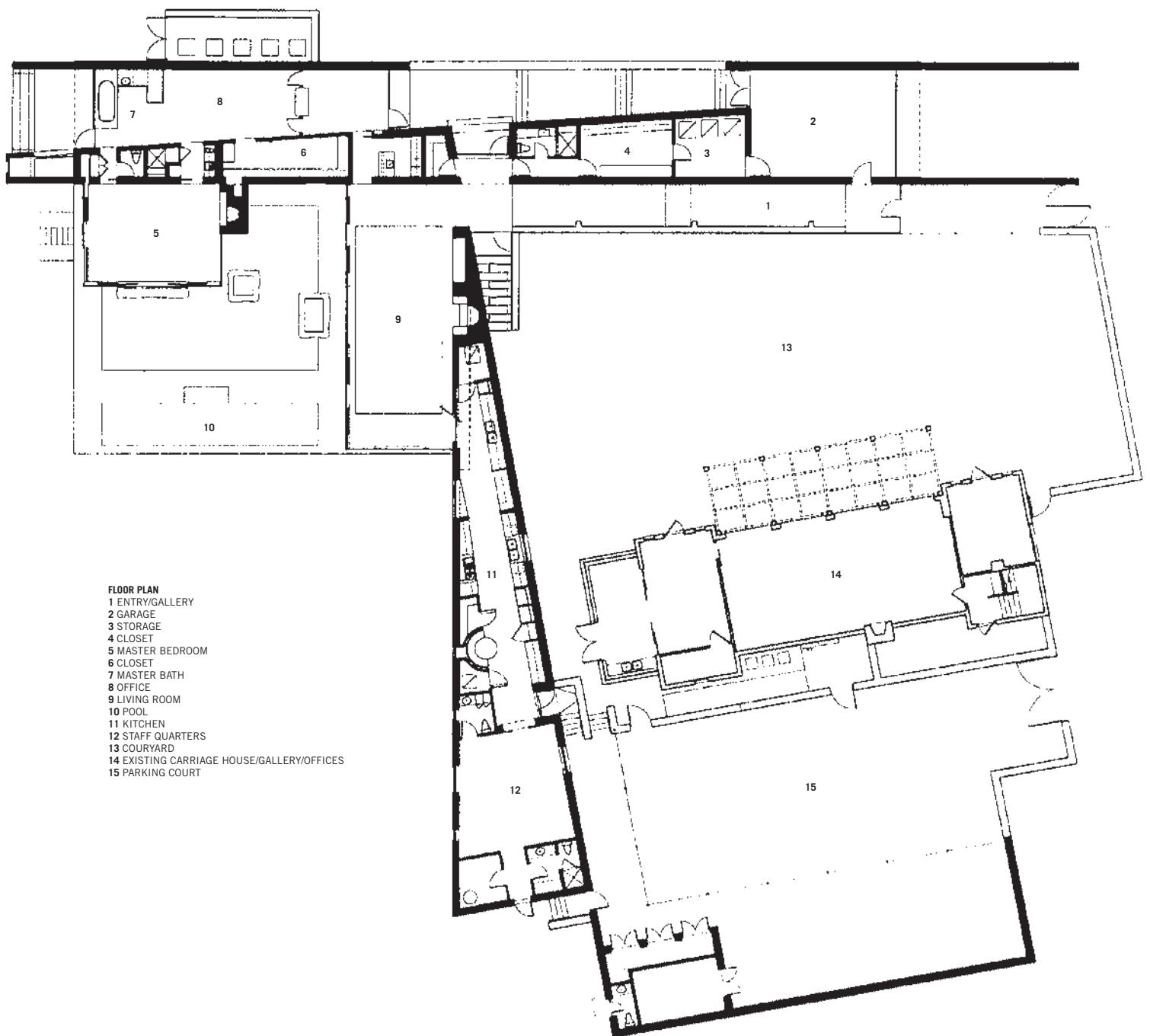


PROJECT Residence for Art, Dallas
CLIENT Lucille "Lupe" Murchison
ARCHITECT Lake/Flato Architects, Inc.
CONTRACTOR Tommy Ford Construction
CONSULTANTS Goodson Engineering, Inc. (structural); Warren Hill Johnson (landscape); Bos Lighting Design (lighting)
PHOTOGRAPHER Hester + Hardaway

LUPE MURCHISON WANTED TO ADD ON TO THE existing carriage house but she also wanted a wonderful new house to showcase her paintings and sculpture. I suggested we build the new structure around the carriage house, allowing the new building to work as garden walls enclosing a sculpture garden and courtyard between it and the existing house. The carriage house became a separate guesthouse, allowing the new structure to house Lupe's essentials – living, dining, sleeping, and bathing areas – and to provide space for display of her art collection.

Residence for Art







The new house consists of two long wings that dig into the sloping site. The solid wall sections follow the lines of existing hedgerows and reinforce the natural edge of an adjacent large meadow. The house and its long walls create three distinctive courtyard spaces: the upper court next to the existing carriage house, which has its own Gertrude Jekylllesque garden and sculpture installations; the side motor court with an extensive garage and storage area; and the lower flat plinth with its pool and sweeping views of the meadow. The lower court was designed to display big sculpture pieces, the upper court for smaller ones.

The main public rooms face northeast and are completely open to the meadow. The contrast is dramatic as one moves down the ramp through the art gallery, initially observing the smaller, more intimate carriage-house courtyard then suddenly coming upon the expansive view of the meadow.

The glass pavilions housing the main public spaces – the long ramping gallery, living and dining room, and master bedroom – are designed with a funnel roof that allows for a square configuration with a full, open view to the walls within the structure. The roof design allows rainwater to run off for collection in large stone vessels in the courtyard. **T**

TED FLATO, FAIA

Ted Flato, FAIA, is a principal of Lake/Flato Architects in San Antonio.

RESOURCES EXTERIOR BUILDING/FLAT WORK SUPPLIER: Chesshir Stone Supply; STONE FLAT WORK SUBCONTRACTOR: Jimmy Franks; FRAMING/STEEL SUBCONTRACTOR: JDC Contractors; ROOFING-SHEET METAL-STANDING SEAM: Mickey Morott; STUCCO: Platinum Wall Systems; CUSTOM MILLWORK: Reznikoff Furniture, Inc.; STONE COUNTERS AND SHOWERS: Dimensions in Stone; WOOD FLOORS: French-Brown Floors



Stanfield Residence



PROJECT Stanfield House, Houston

CLIENT Jack and Trina Stanfield

ARCHITECT TAFT Architects

PROJECT TEAM John J. Casbarian, FAIA, Danny Samuels, FAIA, Larry Dailey

CONTRACTOR Renaissance Builders

CONSULTANTS Erv Gafe & Associates (structural); Trina Stanfield (interior)

PHOTOGRAPHER TAFT Architects

FOR THE STANFIELD HOUSE WE CHOSE A “butterfly” roof because the configuration reinforces the fundamental aspect of the formal and organizational concept. The imperatives of preserving the maximum number of specimen trees and providing extended southerly views dictated the location of the house on the site as far north as possible within setback restrictions. Organizing the program on three levels minimizes the building footprint and evokes the notion of a treehouse. The spatial organization is marked by a series of repetitive north-south perforated planes which support and define the living levels. The resulting single-, double-, and triple-height spaces are visually related to each other, as well as to the trees and southerly exterior views.

The butterfly roof profile also permits upward extension of the building perimeter which further reinforces the spatial verticality and tree-like nature of the concept. The two leaves of the roof are asymmetrical, with a higher roof to the south to admit more light and a view of the trees and a lower roof to the north, for evenly distributed natural lighting. Water is drained from the trough of the roof by means of large projecting scuppers at either end. Visually speaking, the roof “floats” over the living areas.

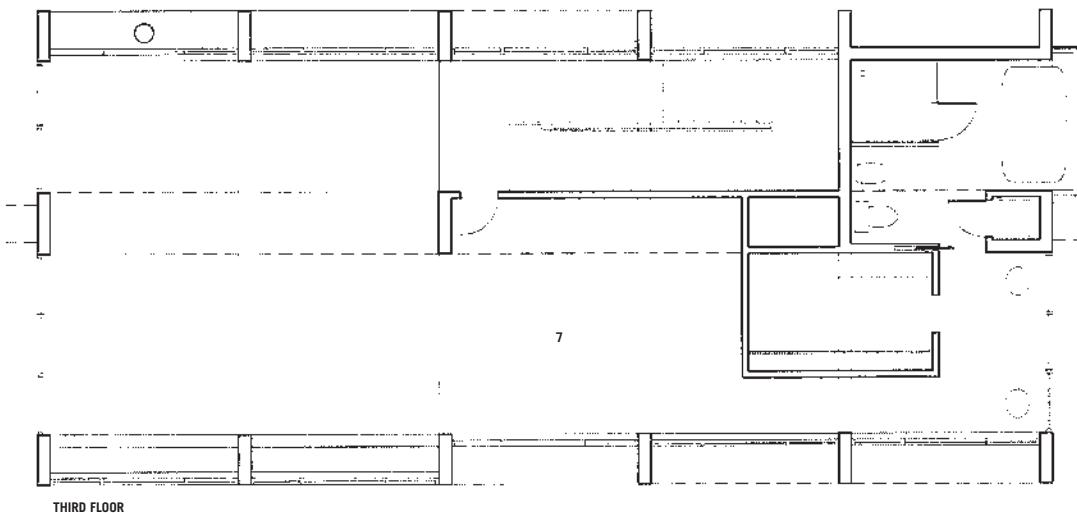
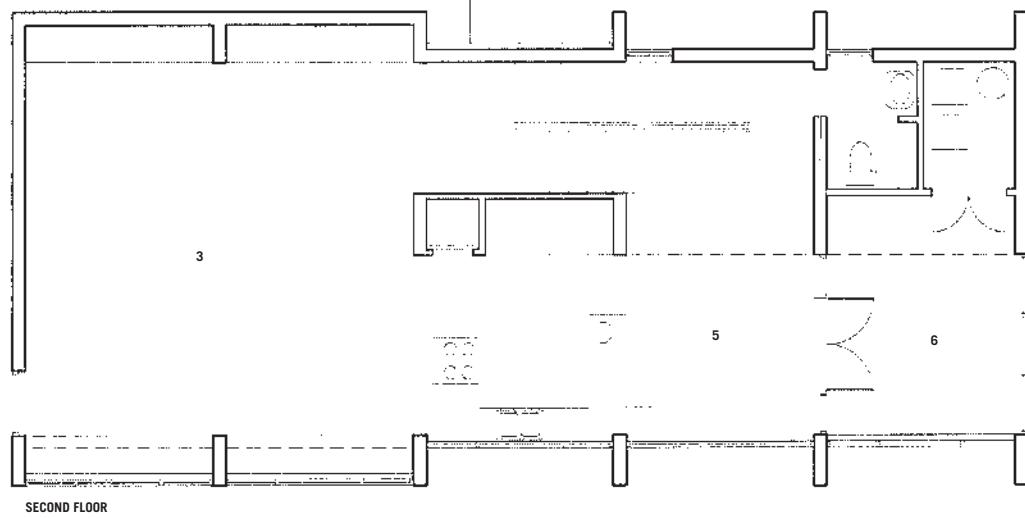
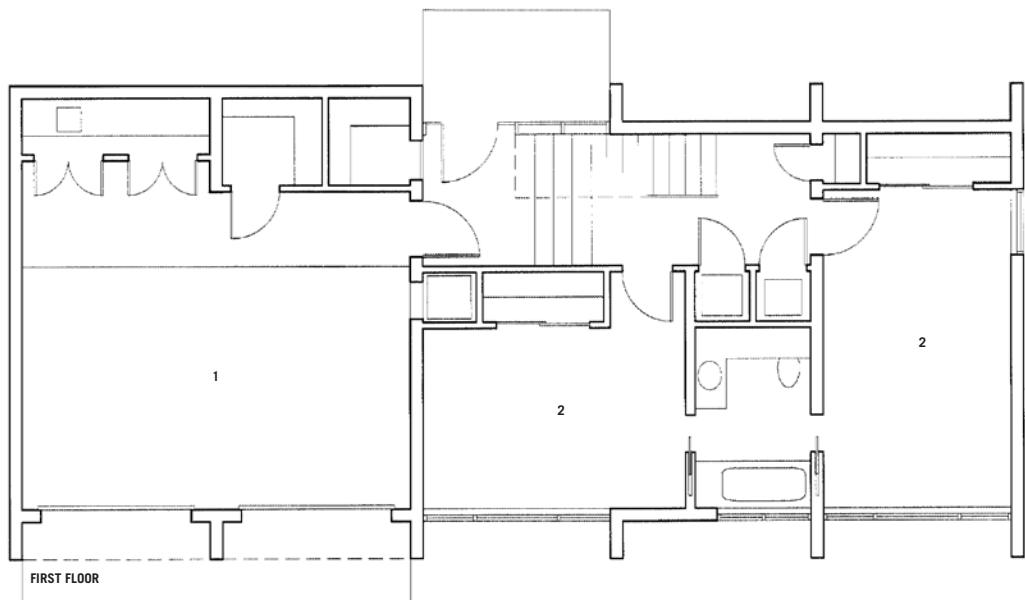


The repetitive planes act as structural bents and are cross-braced by horizontal structural elements integrated within the infill glazing system. Rudolph Schindler's Lovell Beach House (1926) served subliminally as a model for this type of visual organization. Similarly, Le Corbusier's Villa Le Sextant (Mathes) (1935) inspired the butterfly roof. ■

JOHN J. CASBARIAN, FAIA
AND DANNY SAMUELS, FAIA

John Casbarian, FAIA, and Danny Samuels, FAIA, are principals of TAFT Architects in Houston.

RESOURCES UNIT PAVERS: Ft. Bend Limestone; GRANITE: Ft. Bend Marble; LAMINATES: Wilsonart; GLASS: PPG Solex; TILE: Ft. Bend Marble; WOOD TRUSSES: All-Plan; PLASTER: USG, Dryvit Finish; CERAMIC TILE: American Olean; WINDOWS: Kawneer; OVERHEAD DOOR: Overhead Door Company; ROOFING: US Intec; PAINT: Pratt & Lambert; CABINERY: Siematic; DUMBWAITER: Inclinator; LIGHTING: Hubbell, Lightolier, Koch & Lowy; PLUMBING AND SANITARY: Kohler, AD Smith; CARPET: Stratton



Travis Street Townhouses





PROJECT Travis Street Townhouses and Cheatham Residence, Dallas

CLIENT Urban Edge Developers, Ltd.

ARCHITECT Morrison Seifert Murphy

PROJECT TEAM Lionel Morrison, FAIA (architecture), Susan Seifert (interior design)

CONTRACTOR CCM Group

PHOTOGRAPHER Charles Davis Smith

THE RESIDENCE WE DESIGNED FOR DIANE AND Chuck Cheatham is one of four that comprise the Travis Street Townhouses. Diane, a real estate developer and general contractor, has been a strong supporter of contemporary architecture in Dallas for the past 20 years. (Our 1981 project with her, 3920 Travis, also won a TSA Design Award.)

Diane has been planning this house for years, and she encouraged us to push our creative thinking. We designed an interior that embraces twenty-first-century technology while projecting dignity and sophistication, and meets her goal of providing a serene, comfortable refuge from noisy urban life. With their children no longer living at home, the Cheathams wanted a house suited to their empty-nest lifestyle—spaces for their growing collections of contemporary art and fine wines, and areas where they could indulge their love of cooking and entertaining.

The materials palette is the same throughout the house—painted white walls, natural colored concrete floors, dark-stained rift-sawn oak millwork, stainless steel, polished statuary white marble, and sand-blasted glass. Furnishings are modern classics or contemporary versions of French Moderne: we selected many for previous residences, and they are still beautiful and appropriate in the new house. We chose the fabrics for their fine quality and texture rather than for color. The floors are bare except in the living room where a custom rug evokes twentieth-century abstract linear painting.

The interior's detailing echoes that of the architecture; both are clean and understated. Doors disappear into walls and millwork cabinetry divides space that is otherwise open. Each room opens onto its own private garden through large, uninterrupted sections of glass. Window coverings are unnecessary. In every room, computers and



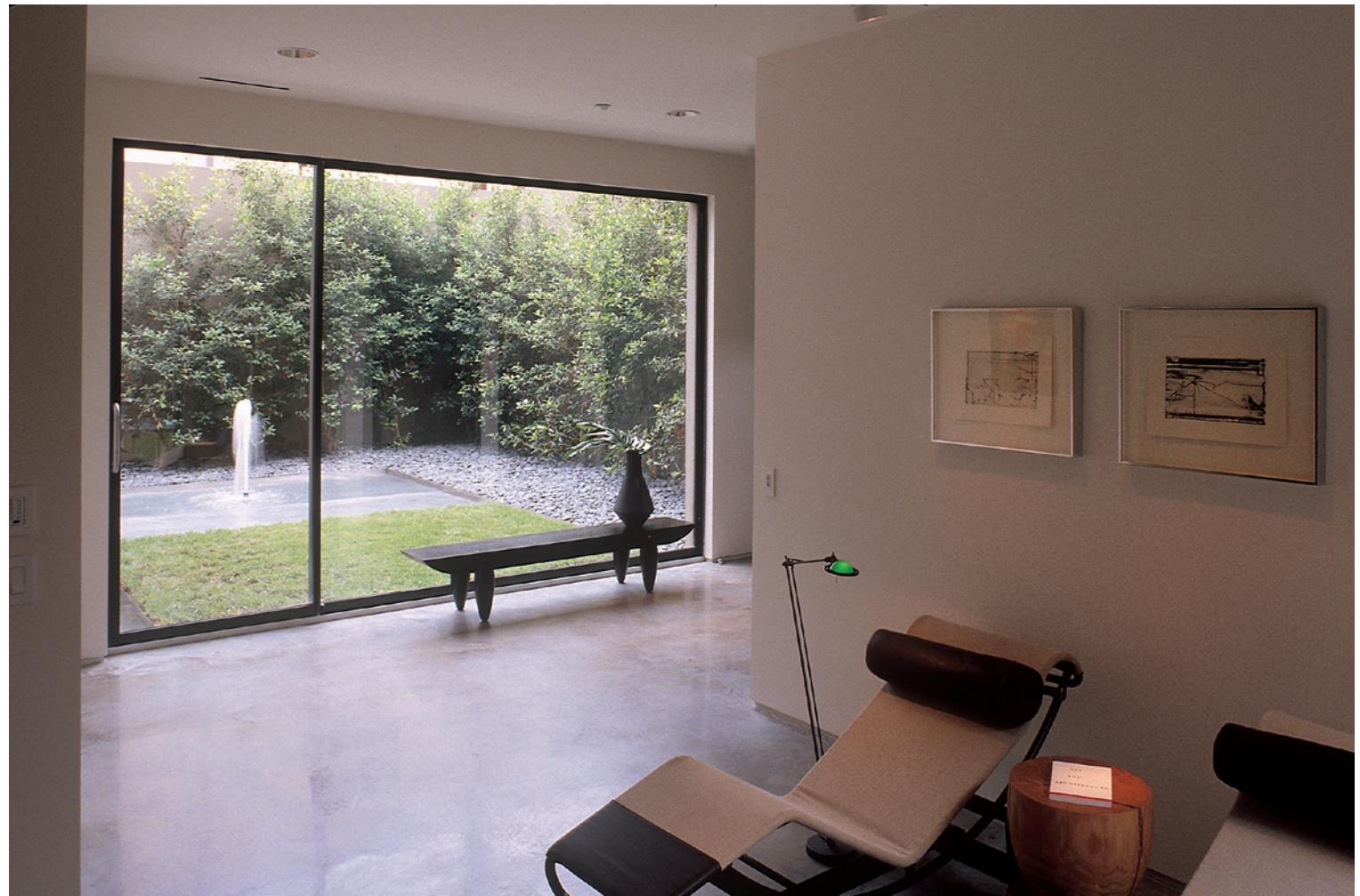
sophisticated audio/visual equipment are inconspicuously installed. For instance, a large millwork section dividing the living room and the study houses the fireplace as well as a large group of monitors, speakers and space for future electronic equipment behind the structure's fabric-lined grid. Also, the sand-blasted glass backsplash in the kitchen slides up behind the cabinets to make utensils and countertop appliances easily accessible.

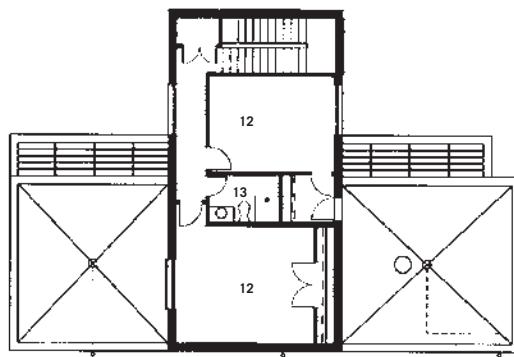
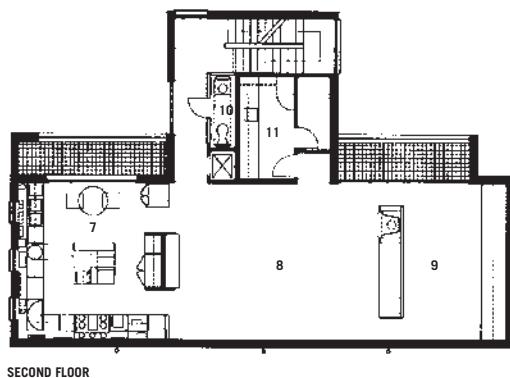
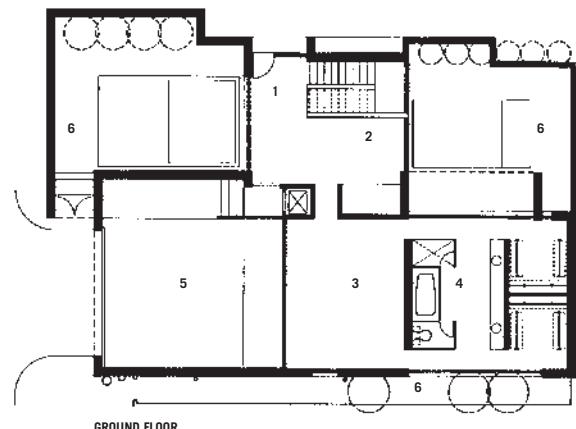
Diane's attitude is "if you can draw it, I can get it built" and that was the only impetus we needed to design an interior packed with details yet which comes across as simple and relaxed. **T**

S U S A N S E I F E R T

Susan Seifert is a principal of Morrison Seifert Murphy in Dallas.

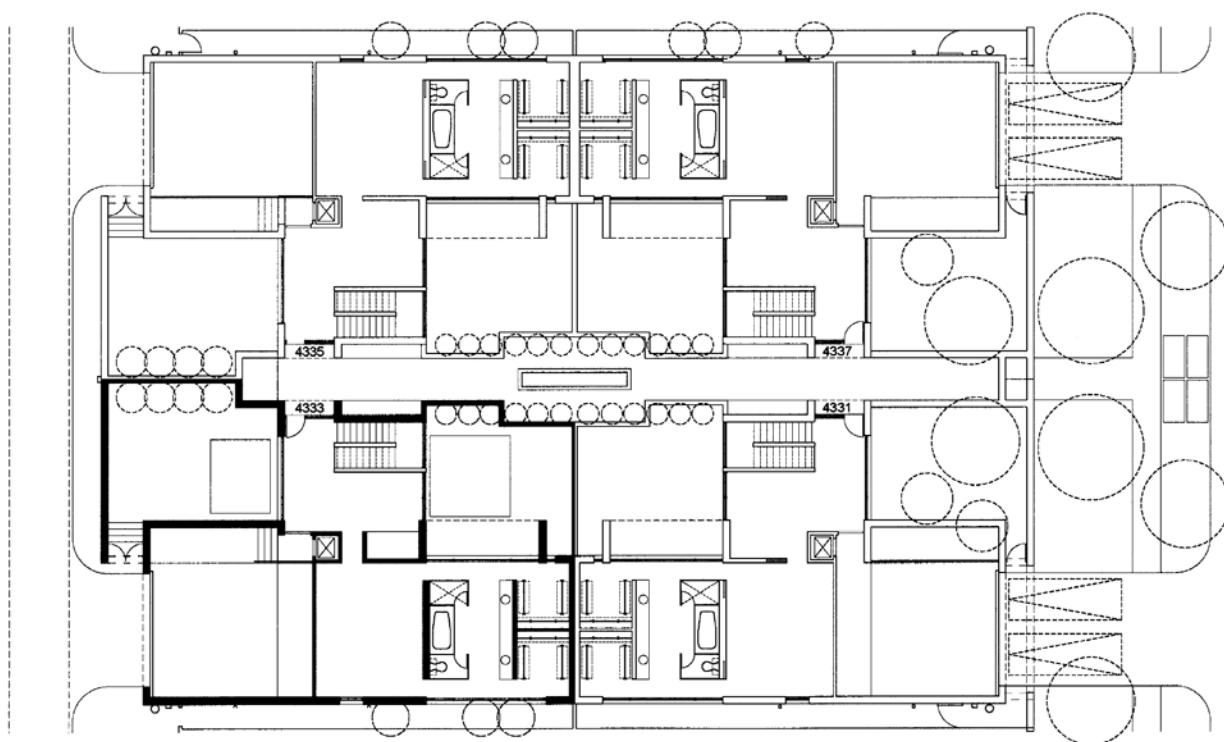
RESOURCES FENCES, GATES, AND HARDWARE: Burton Metal Works; LIMESTONE: National Stone; METAL DECKING: Whitaker Metal Deck; ARCHITECTURAL METAL WORK: Burton Metal Works; PRE-FABRICATED WOOD JOINTS AND TRUSSES: Structural Components; METAL WINDOWS: Thermal Windows, Inc.; TILE: Dal-Tile; FLUID APPLIED FLOORING: Advanced Floor Products; PAINTS: Sherwin Williams

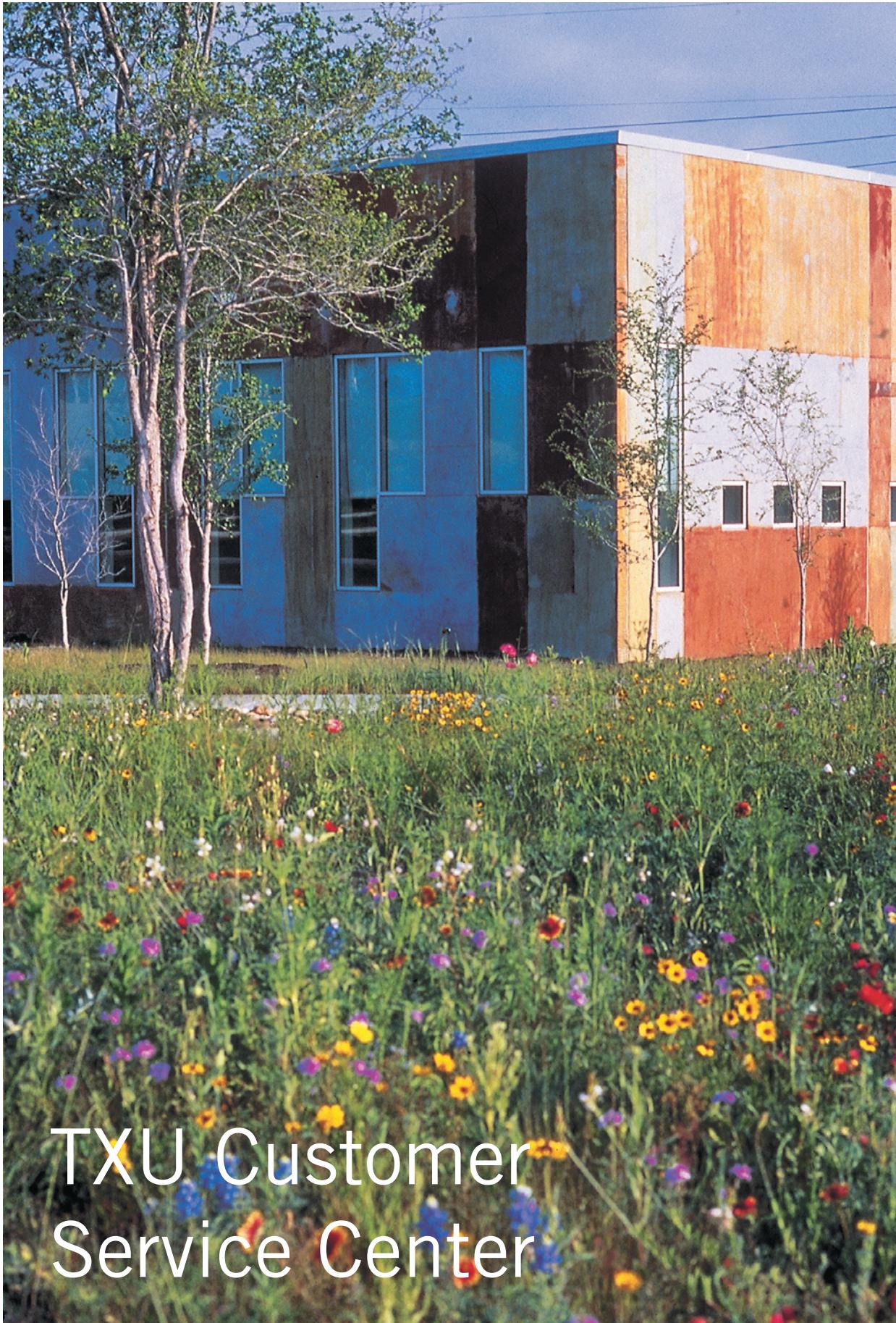




FLOOR PLAN

1 ENTRY
2 SITTING ROOM
3 MASTER BEDROOM
4 MASTER BATH
5 GARAGE
6 GARDEN
7 KITCHEN
8 LIVING ROOM
9 STUDY
10 POWDER ROOM
11 LAUNDRY
12 BEDROOM
13 BATH





TXU Customer
Service Center



PROJECT TXU Customer Service Center Shell &

Site, Waco

CLIENT TXU

ARCHITECT Cunningham Architects

CONSULTANTS J.O.M., Inc. (civil and structural); PHW Architectural Lighting Design (lighting); MEP Systems, Inc. (MEP); Talley Associates (landscape)

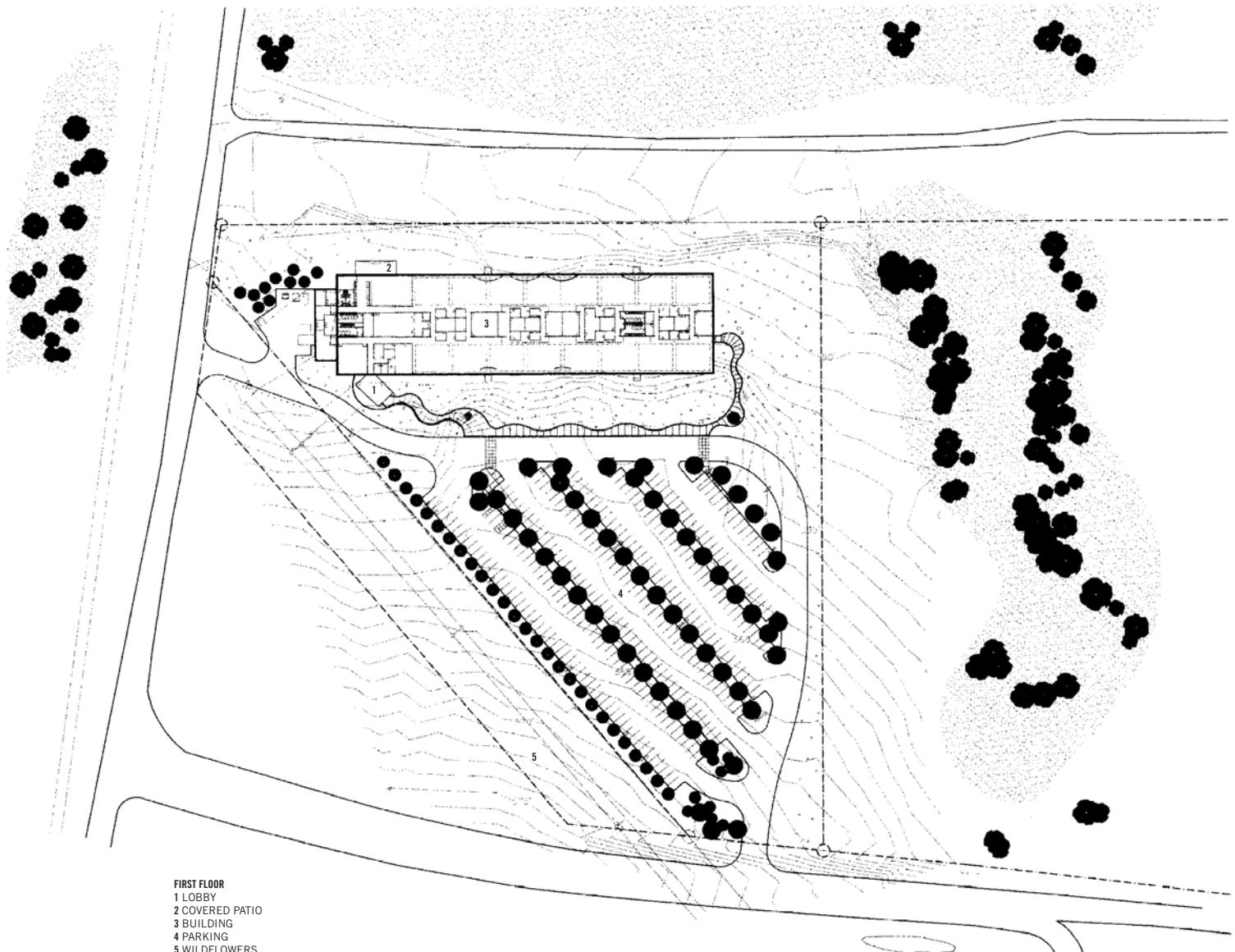
PHOTOGRAPHER James F. Wilson

BETWEEN OVERHEAD POWER LINES AND A swampy drainage swale bordering a public golf course on the south side of Waco is the new Texas Utilities Customer Service Center. Located just off a state highway on the industrial outskirts of town, this is a 50,000-square-foot open-plan office building constructed on a minimal budget.

Cunningham Architects was brought into the project by the Lauck Group, an interior architecture firm with a longstanding relationship with the client. Cunningham frequently participates in this type of joint venture with the belief that the collaborative process sparks new ideas and produces unique buildings. In this case the client requested a modest building that would be sensitive to the natural surroundings. Together with landscape architecture firm Talley Associates, the client, architects, and interior architects jointly decided to take their inspiration from the site conditions and the surrounding rural landscape.

The strategy was to emphasize the natural environment in this increasingly unnatural setting—to use as inspiration the elements of the landscape that are usually bulldozed for the office parks, industrial sheds, car dealerships, and golf courses that thrive on the fringes of cities. The undeveloped site, abused for decades with illegal dumping, offered an interesting and ideal topography to accomplish the client's goal for subtlety. The motorist's view from the highway is to the golf course beyond, looking across the building's cascading site. The building was therefore nestled into the land at the far, low end of the site and stained with the colors of vines and grasses in order to blend with the surroundings.

As with many other low-cost office buildings, the expressive qualities of the project were limited to surface treatment. Like those structures, this building is about the skin, not the immaterial skin of mirrored glass cladding, but a tangible structural concrete skin made of stained tilt-up panels. While concrete tilt-up construction is inexpensive and utilitarian, its potential to be expressive is often masked by veneers. Cunningham Architects chose to exploit the material's quiet variations inherent in the process of pouring and working the concrete. The Customer Service Center's wall panels were steel-troweled and crudely stained in an imprecise manner consistent with the material's irregularities.



While the composition of the panels is determined by repetitive window openings and scored cuts, the result is that, even with a recurring pattern of stains, no two panels are alike.

The color and rhythm helped break down the scale of the 450-foot-long structure, and the elevations have a playful pictorial quality that is harmonious with the landscape. The result is a low-profile building that is legible from the highway. Because it is sited on the lowest side of the sloping, terraced site, the view from the Customer Service Center toward the highway is not of the highway but of native grasses and trees. Eventually, vines planted at the base of the structure will climb the

concrete walls and further camouflage the building. Over time its character will change as the stain recedes and the prairie reclaims the building. ■

NATACHA VACROUX
AND TOM DOHEARTY

Natacha Vacroux and Tom Dohearty both work in the office of Cunningham Architects.

RESOURCES CONCRETE STAIN: L.M. Scofield; CONCRETE SEALANT: ProSoCo; CMU SEALER: Professional Water Sealer; METAL DECKING, BAR JOISTS, AND JOIST GIRDERS: Vulcraft; MEMBRANE ROOFING: Tamko; SEALANTS AND SILICONE: Dow Corning; ENTRANCES AND STOREFRONTS: Vistawall; LOW-EMISSIVITY INSULATED GLASS: PPG



"Aquifer" continued from page 20

to participate in surface-water initiatives were thwarted by lawmakers who felt that San Antonio had not fully exploited its segment of the aquifer.

Finally, in the 1980s, Austin and San Antonio adopted ordinances governing development in the recharge zones within their municipalities. Ordinances were intended to limit site coverage of impervious surfaces without imposing undue hardship on landowners. Intended to limit development into the Hill Country, these ordinances had the opposite effect. The reduction in density and the availability of inexpensive land away from the urban centers has continually pushed development further into the Hill Country and over the recharge zone.

New patterns of growth need to be established in southern Central Texas. While state agencies responsible for regulating activities over the recharge areas have had little impact, recent grass-roots efforts have succeeded in implementing "smart growth" initiatives in Austin. Unfortunately, much of the watershed requiring protection lies outside of Austin's jurisdiction. Development appears to be hopscotching over protected areas in Austin to unprotected zones within the growing Interstate 35 corridor communities of Manchaca, Kyle, and Buda.

Further south, in San Antonio, a new civic master plan and recharge zone ordinances have raised awareness of potential problems. However, the city continues to sprawl northward and westward over the recharge zone. San Marcos and New Braunfels appear to understand the effects of growth on the recharge zones, but they have done little to curb it. Round Rock and Georgetown continue to sprawl without any apparent concern for the aquifer.

Without significant changes in the Central Texas corridor, the aquifer will diminish in quality and capacity, levels will continue to drop, major springs in the artesian zone will cease to flow, and pollution will enter the aquifer and spoil drinking water.

Change should begin with the creation of a coalition of stakeholders within the region. The coalition should bring together the varied interests and organizations to develop a regional master plan. Patterns of growth should be considered that are sustainable and contribute to the implementation of regional mass transit. Property-tax reform should redirect growth away from environmentally sensitive areas. A model ordinance for development within the recharge zone should be agreed upon, and specific technical design criteria dealing with recharge features should be established.

John Preston Brooks is an architect practicing in Dallas.

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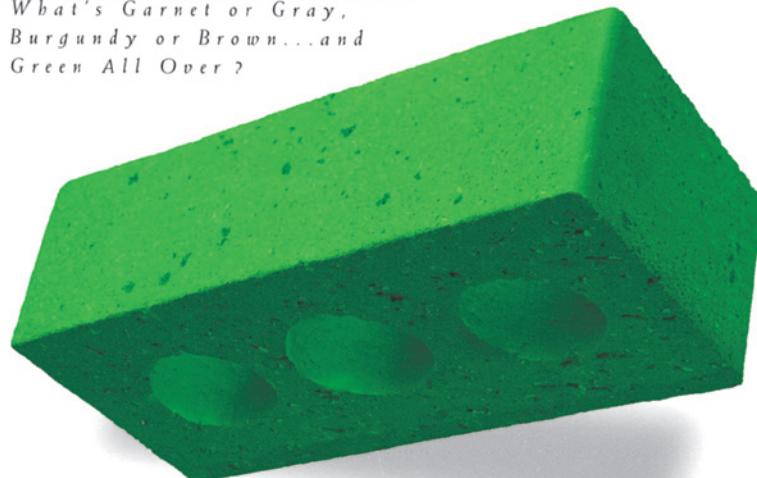
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7 am-5 pm
8-9:30 am
9:30-10 am
10-11 am
11:30-1:30 pm
1:30-5:30 pm

9:30-10:30 am
10:45-11:15 am
11-2 pm

Wednesday, September 19th

Golf Tournament—Quarry Golf Club
Skeet Shoot Tournament—San Antonio Gun Club
Opening Reception—Hard Rock Café

Thursday, September 20th

Registration Open—Convention Center
Seminar: Manufacturer Panel on SBS
“Q & A Session on SBS”
Refreshment Break—Convention Center
Seminar: Jeff Leake, The Leake Co.
“Infrared Technology”
Annual Business Meeting/Awards Luncheon
Keynote Speaker: Cactus Pryor
Trade Show Grand Opening /
Ribbon Cutting Ceremony

Friday, September 21st

Seminar: Sheraton Gunter Hotel
Dick Baxter, CRS, Inc.; “TPO”
Seminar/Shingle Contest—Trade Show Hall B
Seminar: Art Walker, MacKenzie Rfg & Rmdlg
Trade Show Open; Convention Center, Hall B

Commercial Roofing 101

Architects and designers throughout the United States have the daunting task of specifying a proper roof system for their clients. This is often difficult and confusing. Many decisions have to be considered: What types of materials to use? How to install? Fully adhered, mopped, torched, cold adhesives, loose laid torched laps and ballasted, or mechanically attached? What types of insulation to use? What about using vapor retarders for dew points? What are the UL and FM requirements to meet? What are the wind uplift requirements? What slopes to design for proper water drainage? How long has the manufacturer been in business and what types of warranties are offered (10, 12, 15, 20, 10+5, 10+10, 20, 25, 30, NDL, prorated, non-prorated, non-limited, etc.). What are the warranty exclusions? Is foot traffic expected on the roof? Think about impact and puncture resistance, strength, flexibility, ease of installation, thermal shock, shrinkage, crack bridging ability, long-term performance or short, and life-cycle costs? What is the total cost of the roof system as designed and

specified? What is the financial strength of the roofing contractor who will install the roof system? These are the myriad of questions that need to be addressed to obtain an optimal roof design.

A successful roofing system is simple and contains four basic ingredients:

- (a) Design the roof with proper slope for water drainage;
- (b) specify the best roof system possible: i.e. materials and manufacturer;
- (c) insure the roof system is properly installed: choose a reputable and financially strong roofing contractor; and
- (d) maintain the roof properly. If one of these ingredients is left out, there will be a 25 percent chance of problems no matter what type of roof system is specified.

Make sure to find out from the manufacturer if the roofing system is expected to last only as long as the warranty or if it should last longer. How do you know if a roof system is as good as the manufacturer says it is? Check with roofing contractors and

roofing consultants who have been using the roofing system for at least five years, or ideally longer, to see if the product has been performing up to expectations. If acceptable, then check the quality of the materials and the integrity of the manufacturer. Obviously, control in the manufacturing process is a critical ingredient in the success or failure of a roofing system.

What roof system to choose?

Find out:

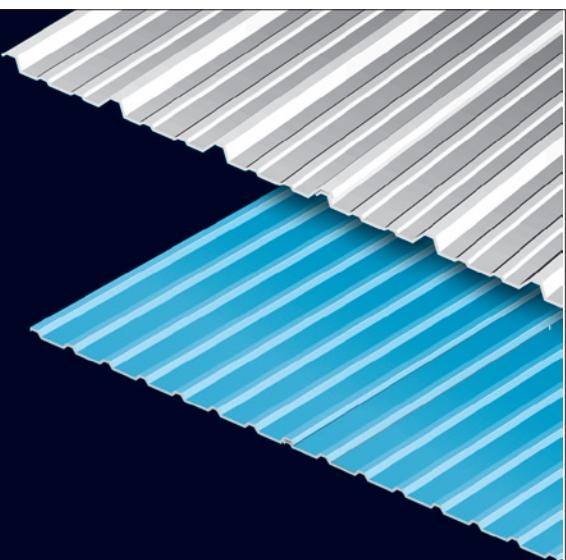
- (a) the owner's immediate needs;
- (b) the owners long term needs;
- (c) the buildings requirements; and
- (d) life cycle costing.

Keep in mind that an economical or cheap roof system will cost more over a 20-year span for leak repairs and roof replacement.

Summary:

There are hundreds of other roof systems, but the choices listed represent many conditions and types of commercial roofing systems. This guide should help you with design and cost considerations.

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Remember that part of the equation for a successful roof is not only the products, but also the installer. Responsibility for a good roof installation rests with the roofing contractor. How do you find a reputable roofing contractor? For excellent sources, call area roofing equipment and supply stores, area roof consultants, and local architects.

C A R L M O R S E

Carl Morse has been in the waterproofing and roofing business for the past 11 years. Currently he is vice president of estimating and sales for D.R. Kidd Co., Inc., a commercial and residential roofing company located in Round Rock, Texas.

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"ACES" continued from page 9

critical thinking; but, they chose not to follow these intuitions. They did so not because the client, or the donor (the O'Donnell Foundation), or the university demanded it but because of the presence of the master plan itself.

In our article we suggested that the importance of the project itself begged deeper questions than the competency of the architects and adequacy of the facility. Specifically, we asked "can institutions guide the character of their architecture without subverting the architect's responsibility to confront their contemporary culture in a critical manner?" Being critical – characterized by careful, exact evaluation and judgment – here refers not to criticizing *per se*, but to being pertinent; and the contemporary culture to which we refer is not 'architectural culture,' but the culture in which buildings operate. Ours was not a critique of the individual architect or building, but of the context in which contemporary practice occurs.

In his letter, Professor Kuipers states:

"The ACES Building was donated and built to support University of Texas researchers in confronting the current state of computer science and

technology in a critical manner, and to develop the science and technology of the future. In my opinion, the donor's desires and the users' needs take priority over this particular responsibility of the architects, when and if the two come into conflict."

Besides the assumption that the two would come into conflict being faulty (why would the goals and aspirations of the ACES faculty conflict with an ambitious architectural agenda?), Professor Kuipers' statement seems prejudicial towards his subject. By his statement are we meant to understand that computer science and technology can be confronted in a critical manner, but architecture should not be? Does this suggest that one discipline has the responsibility to rise to high expectations while another should not?

The assumption that a building is more humane because of the way it looks (see the reliance on the master plan to guide its appearance) is false. Our plea was for the building to be more ambitious—to be a 'friendly and truthful liar.' Quatremère de Quincy struck at the heart of Humanism when he championed Greek buildings for their willingness to reveal themselves as unnatural. STG's earlier scheme recognized the opportunity to balance the needs of the occupants and the intellectual demands of

culture. Certainly Professor Kuipers' suggestions that a 'critical' architecture would be comprised of "sheets of stainless steel, industrial flooring or open plumbing" are notions of his own invention, and not evident anywhere in our writing or thoughts.

In recognizing the success of their building and their need to have an environment that supports "interaction, concentration, contemplation, and excitement about ideas," Professor Kuipers cites the building's "open interaction areas, conference rooms, plentiful whiteboards, hallways to pace around in, coffee areas for unexpected encounters with colleagues, and cafes to sit in while solving problems on napkins." Indeed, those are valid, albeit modest ambitions. (Analogously, should we have been satisfied with FORTRAN?)

As well as recognizing its many successes, our article was also trying to question the context that limits a given building's potential. In the end, we are thrilled that Professor Kuipers enjoys and wants to defend his building—bravo. It is, however, unfortunate that his aspirations and expectations for it are modest.

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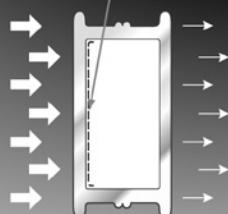
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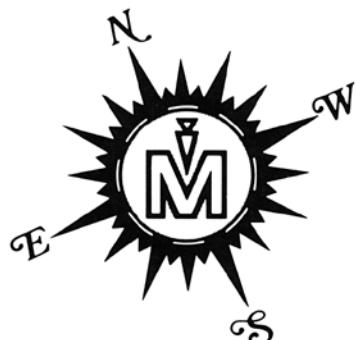
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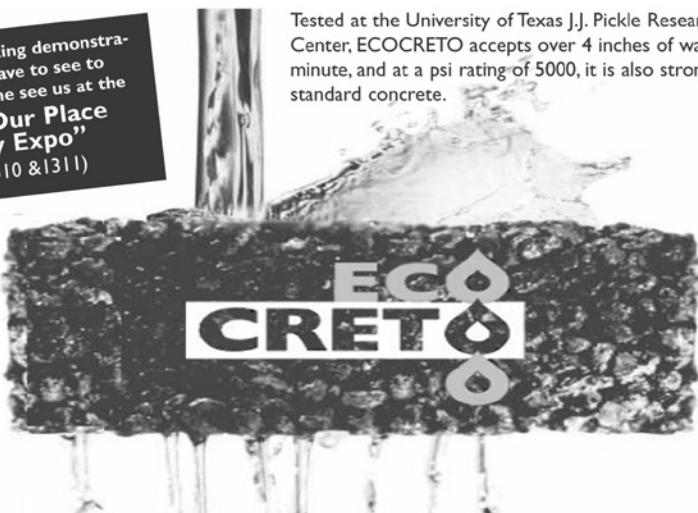
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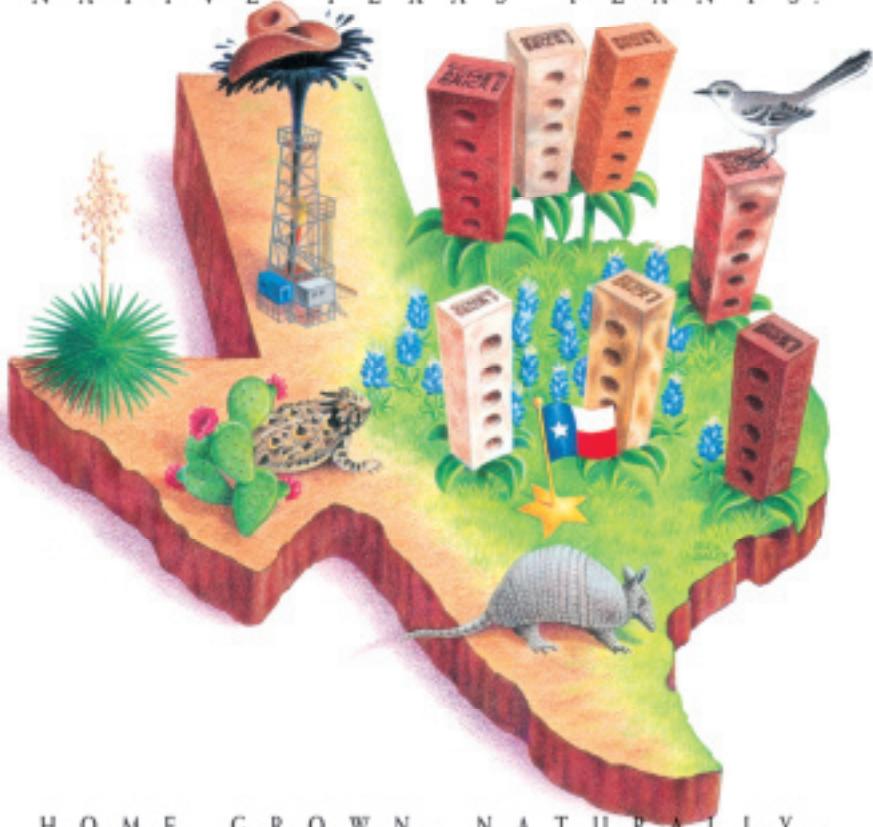


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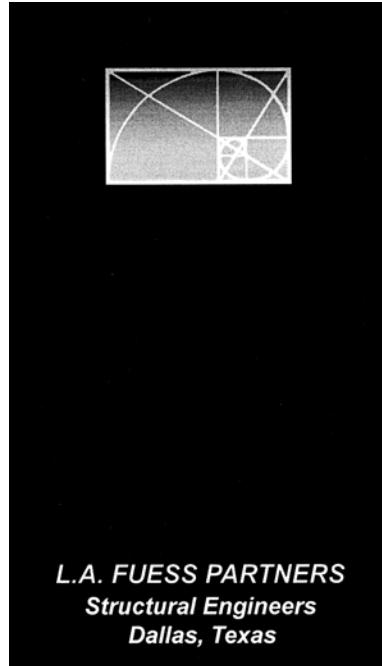
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I was fascinated by the potential implications that a similar arrangement might have for our profession. Our own AIA agreements have no provisions that explicitly allow an architect to resign a project over creative differences. In fact, resigning from a large, time-sensitive commission due to, say, a brick selection, would be a great way to chum for lawyers.

Unlike other non-functional art forms, architecture (unlike politics) is the art of the possible. Dealing with a "frustrated architect" client invariably breeds frustrated architects. Given the many plagues upon our profession – building codes, value engineering, zoning, design review boards, etc. – it's no wonder that we generously salute the work of our competitors when it transcends construction to become architecture.

I'm certain that most of us have been involved in projects that have spun out of creative control. (And I'll bet that more often than not there was a committee involved.) For that matter, I suspect few of us have ever experienced a project where we were in complete control, *à la* our mythic hero Howard Roark. Seeking employment in a rock quarry is not a reasonable alternative for most architects in a situation where the CEO brings in his personal decorator to "warm up the lobby."

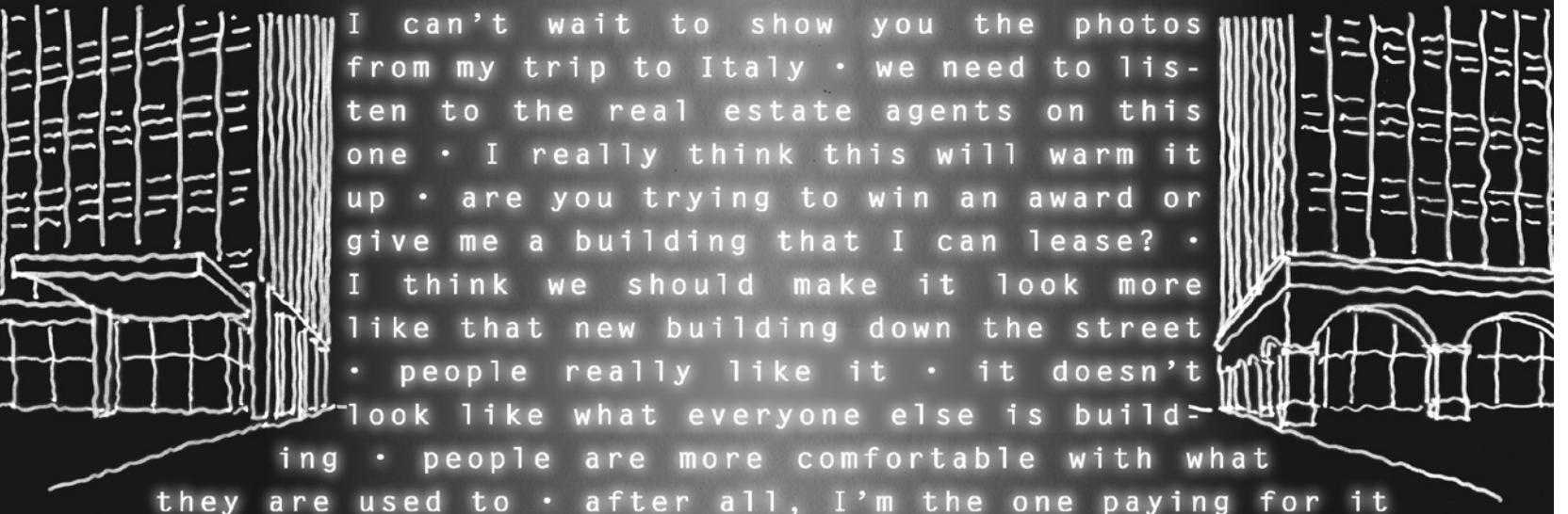
How often would we substitute "Smithee Architects" for our own name? (Actually, with the proliferation of acronym firm names, it's sometimes hard to remember who was responsible in the first place.) More likely we would do as we do now: travel circuitously, if necessary, in order to avoid passing by the offending project, as well as banning it from our firm brochure. That is, until the day we receive the phone call: "I'm just so impressed with that project you designed at Fifth and Oak. I would love to talk to you about a similar building that I have in mind. When can you meet with me?"

"How about this afternoon?"

In the end, we are the most optimistic of professions.

GREG IBÁÑEZ

Greg Ibáñez practices architecture in Fort Worth.



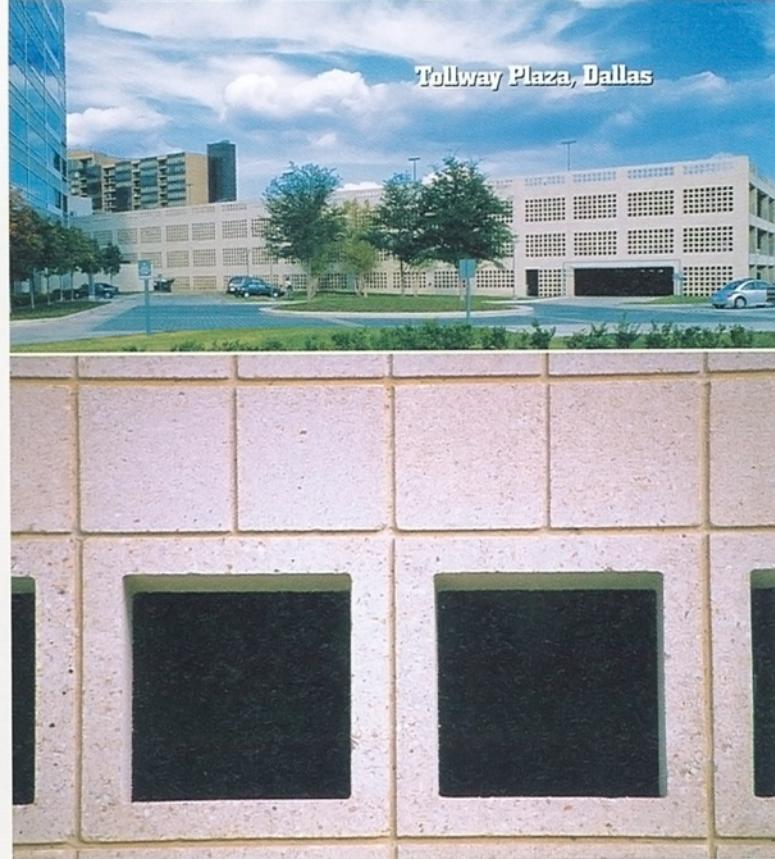
I can't wait to show you the photos from my trip to Italy · we need to listen to the real estate agents on this one · I really think this will warm it up · are you trying to win an award or give me a building that I can lease? · I think we should make it look more like that new building down the street · people really like it · it doesn't look like what everyone else is building · people are more comfortable with what they are used to · after all, I'm the one paying for it

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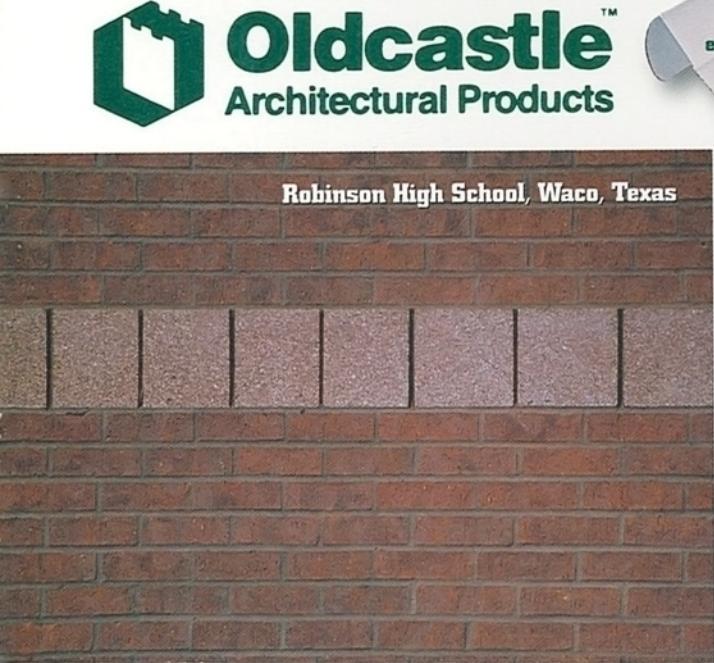
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